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THE

HECUBA OF EURIPIDES.

London: C. J. CLAY AND SONS,
CAMBRIDGE UNIVERSITY PRESS WAREHOUSE,
AVE MARIA LANE.
Glasgow: 263, ARGYLE STREET.

Cambridge: DEIGHTON, BELL AND CO.
Leipzig: F. A. BROCKHAUS.
New York: MACMILLAN AND CO.

Pitt Press Series.

ΕΥΡΙΠΙΔΟΥ ΕΚΑΒΗ.

THE

HECUBA OF EURIPIDES

WITH INTRODUCTION AND NOTES

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EDITED FOR THE SYNDICS OF THE UNIVERSITY PRESS.

CAMBRIDGE:

AT THE UNIVERSITY PRESS.

1894

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PREFACE.

THE text of this edition of the Hecuba is in the main that of Prinz (Leipsic 1883), but, where difficulties occur, I have to the best of my ability endeavoured to weigh the evidence independently, and if I have been led to adopt conclusions other than his, I have written the text in conformity with my own views. Happily, in the Hecuba, textual difficulties are comparatively few, and, when we do meet with them, our task is more frequently to decide between the retention and the excision of lines which have stirred the somewhat easily roused suspicions of susceptible editors than to restore the mangled tradition of warring families of battered manuscripts. In dealing with the former class of questions, I have throughout inclined to a conservative view, partly on the narrower ground of lack of cogency in the destructive criticism applied to particular passages, partly on the general principle that such a method of criticism is a dangerous weapon in any save the most experienced and skilful hands.

As the Hecuba is a play which is usually read at an early stage of acquaintance with the Greek language, I have been careful to exclude from the explanatory commentary all discussions of the text, but have subjoined a brief notice

of the manuscripts and the more important variants and conjectures, with short critical remarks on some passages, for the use of any who return to Euripides when a little further advanced on the path of scholarship. Of such unfortunately the number is but small, and apart from a limited circle of enthusiastic admirers, the poet's audience is mainly confined to those who use his plays as the painful but necessary exercise-ground of syntax, and whose recollections, so far from being appreciative, are apt to be tinged with a certain bitterness and even scorn.

In writing the commentary, I have consulted the editions of Porson, Pflugk-Wecklein, Paley and many others of the numberless scholars who have edited or illustrated Euripides: but I have endeavoured to form an independent judgment on each question before referring to the notes of others, in the belief that a fresh point of view is more likely to be attained by an editor, who does not at once fly to the assistance of his predecessors, when wishing to explain a difficulty or illustrate a view. I have read with great pleasure the translation of the Hecuba by Mr Way, a translation which will I hope become as widely known as it deserves. The grammars to which I have referred are those of Hadley (Macmillan, 1884) and Thompson (*A Syntax of Attic Greek*, Rivingtons, 1883). Finally my warmest thanks are due to Mr R. A. Neil, who has read all the proof-sheets and has assisted me throughout with valuable suggestions and criticism. I am indebted also to Mr L. Whibley for much kind help.

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INTRODUCTION.

THE date of the production of the Hecuba is not certain, but from two pieces of internal evidence we may attribute it approximately to the year 425 B.C.: line 173 of the Hecuba is parodied by Aristophanes in the 'Clouds' (l. 1165), which was performed B.C. 423, and in line 462 reference is made to the recent re-establishment by the Athenians of the Delia in B.C. 426[1]. The subject of the play seems to have been taken from one of the non-Homeric legends of the epic cycle, contained possibly in the Ἰλίου πέρσις of Arctinus of Miletus, an early poet of the eighth century B.C. If we accept B.C. 425 as the date of its production, Euripides was then a man of 55, and had been prominently before the public for 30 years, though of his extant dramas only four or five probably are of earlier date than the Hecuba.

Modern estimates of the tragedy have been mostly unfavourable, the objection urged against it being the apparent want of unity in the plot: the points raised in this criticism are in themselves interesting, and at the same time important, as affecting our appreciation of the play: I accordingly propose to devote a short time to their consideration. Is there then in the Hecuba a unity of design and a coherence of parts? The answer to this question I take to be affirmative: there is a unity of design which awakens what may be termed a collective interest, by bringing into line actions and events, which, though at first sight unconnected, yet by reference to some common centre become parts of a coherent whole: the effect thus

[1] Cf. note on line 456.

produced within the compass of a single play is comparable to that brought about on a larger scale by the older trilogy. The true unity to be sought for is the unity of the objective impression on ourselves, an answering echo of the unity of conception in the poet's mind, an effect beyond the reach of mere calculating workmanship and defying analysis. This trilogy *in petto* may be regarded as an experiment made by the youngest of the three great tragedians at a time perhaps when novelty alike of construction and of treatment was as much desired by the Athenian audiences as it was in accord with the poet's own standpoint and method, wherein in some ways he differed so widely from his two distinguished rivals. The central interest, which creates the unity of the Hecuba, is the character of the heroine, and the study of her change from submission to ferocity under the influence of the events represented in the play, events in themselves unconnected save by fortuitous turns of the plot, which nevertheless by their influence on the development of the leading character acquire an intimate co-relation with each other. The separate episodes of Polyxena, Polydorus[1], and Polymestor all serve in turn to bring out and illustrate the workings of Hecuba's broken but indomitable heart.

In the first act Hecuba overcome with grief is an entirely pathetic character: the blows she has received are severe indeed but inflicted legitimately by gods and open enemies. Her dispute with Odysseus, though during the altercation she calls attention to the meanness of his conduct in neglecting to repay past benefits, is couched in no fierce spirit of invective, and it is with the faint hope of kindling in his heart a shame which may lead him to relent, that she recalls to his memory the days of his distress. So at the end, when swooning with agony, she has no words of cursing save for Helen, guilty cause of all the bloodshed of the war: while the sympathetic bearing of Talthybius and his account of the honour paid by the Greeks to the heroism of Polyxena, help to assuage the proud mother's grief, and her mood becomes one almost of acquiescence in

[1] By the episode of Polydorus I mean that part of the play which deals with the discovery of his death.

the inevitable, finding vent in the utterance of sad reflections on the uncertainty of human happiness.

In the second episode how great the change! The calamity which forms its subject is the same, the loss of a loved child: harder of course to bear as crowning a series of similar bereavements, but not so overwhelming in its intensity as to alter the very nature of one inured to woes as Hecuba by this time was. Further the blow was not entirely unanticipated[1]. It is not the loss itself that transforms the mood of submission to one of vindictive fury: it is the circumstances of the tragedy: the death of the daughter amid the respectful admiration of her unwilling slayers, victim of a fate, cruel indeed, but nowise dishonourable, is a stately albeit touching scene: how different the picture of the son, sea-tost, unburied, disfigured by gaping wounds; victim of the cupidity of one who professed himself a friend, but has proved a murderer and a breaker of the troth of hospitality. In the former case Hecuba could sadly acquiesce, bowing her head to Heaven's stroke, and meekly longing for the relief which death will some day bring even to her: but now she has one darling object to achieve, before the accomplishment of which death would be premature, she must take vengeance on the murderer, who, not in accordance with Heaven's will, but in despite of its most holy teaching, has wrought the death of a hapless boy entrusted to his charge in the sacred name of hospitality, amid every circumstance of shame and outrage, and crowned his infamy by refusing that burial, which alone could open the gates of a future life of honour in the nether world. What a contrast this to the passing of the daughter amid the sad praises even of her enemies and the generous desire of every Greek both high and low to dignify the descent of their heroic victim to the realms of Hades.

The second act has seen the sorrow-laden woman, submissive to the blows of fate, change to the implacable avenger of a foully slaughtered son: the third act portrays

[1] Cf. ll. 73, 429.

the vengeance, a vengeance horrible enough to stifle for the moment our pity for Hecuba, and our loathing for her victim, till we remember the hideous crime the fruits of which he now is reaping. A Greek audience would not forget that Polymestor is a barbarian, and that conduct which would be revolting if employed against a Hellene, is capable of palliation when directed against the brutal Thracian, who has no reverence for the will of the gods, or the rights of his fellow men. In Hecuba's veins too runs the same Eastern blood, passionate and vindictive, that had throbbed in Medea's breast, which can bear with fortitude the chances of life, the anger of gods or triumph of an open foe, but which pursues to the death the betrayer of honour or the traitor to a trust.

That the Hecuba is not a drama of episode, but a drama of character illustrated by episode, may I think fairly be maintained. Hecuba is the central figure which supplies unity to all the incidents grouped around it, and it is the influence of these incidents on her character which the poet would have us consider. It is not a play wherein the several characters of the actors, by their mutual and necessary action and reaction, conspire to bring about a certain result, but rather an object lesson in character, a study of a particular mind as affected by varying circumstances. Assuming this as the central idea of the play, there is no reason why the poet should not elaborate the subdivisions and paint with a firm hand the subordinate characters: this he has done, and with such success that the reader in admiration of detached parts is in danger of losing sight of the meaning of the whole. Polyxena, for instance, is so beautiful a creation, that one cannot avoid the feeling that, when she passes from the stage, she takes our thoughts and our interest with her, and leaves the play the poorer. The mad ravings of Polymestor and the details of his undoing are so realistic, that it is on them that we fix our attention, and for the moment become forgetful of the element in the play which they are designed to illustrate, not to efface. It is only when we remember that the character of Hecuba herself supplies the poet with his theme, that we can grasp the real

unity of a drama, which by reason of the beauty and the vigour of its separate scenes, has been roughly criticized as being not one play, but two. At the same time the adroitness of the transitions, or rather of the coupling together of the episodes, shows that Euripides was not unaware of the risk he ran of criticism on this ground. The discovery of the body of Polydorus, around whom centres the interest of the second act, by the very attendant sent to fetch water for the last sad rites due to the body of Polyxena, the heroine of the first episode, is extremely skilful; while the mention of Hecuba's twofold terror inspired by her dream prepares the spectators for a double catastrophe, quite apart from the preliminary sketch of the action supplied by the poet in the prologue.

In this play the prologue is of the ordinary Euripidean style and is open to the same attack and admits of the same defence as others of its class. The themes of tragedy, or at least the main features of those themes, were all well known to every Athenian audience. Homer and the Cyclic poets had been ransacked for their heroes, and audiences of the early and middle fifth century knew as well what would happen to Ajax or to Oedipus, as we know that Richard III. will die on Bosworth Field and Wolsey deplore the ingratitude of his king. So long as justness of sentiment, or illustration of the ways of gods to men, the drawing of types of character or the tracing out of fate, were felt to be the main objects of the tragedian, no prologue was required: it was not the tale, but the telling of it, that men looked to: but when Euripides claimed sympathy for very men and women, when gods and heroes descended, like Socrates' Philosophy, from heaven to earth, treading the same paths, pained by the same pains and rejoicing with the same joy, as the thronging crowds who felt the kinship of their suffering, then the old situations, the thread-bare plots, had lost their charm; new incidents, fresh developments must be discovered to be the vehicle of the new sympathy, and the explanatory prologue became a necessity as real for those days, as a play-bill is for ours.

Another point for which Euripides has had to bear the

brunt of much unfavourable criticism, the frequency of ἐπιδείξεις—of the forensic displays so dear to him and doubtless to his audiences also, receives illustration in this play. Hecuba in the agony of supplication for her daughter, Polymestor newly robbed of sight and children, do not forget the rules of pleading. To us there is something strangely cold in these precise measured echoes of the courts: but theatre and court were different then; as the Athenian theatre was more restrained than our modern stage, so the Athenian dicastery with its huge and irresponsible jury of men even then ever looking for some new thing, was more open to passionate appeals, than a bench of twelve men controlled by a skilled expounder of the laws. It is not for us to grumble: a poet, especially a dramatic poet, cannot be unaffected by the tastes of those whom he wishes to touch and influence: Shakspere puns, but he is Shakspere still, and if Euripides at times employed a method which was to the taste of his public, why should an age, not without literary vices of its own, abuse him for it? The same defence may be offered to the charge, justly enough brought against him, of sometimes philosophizing off the point and out of season: ideas with the dulness of 2000 years' repetition on them now, were bright once: bright enough to delight, perhaps to dazzle, audiences, which even we cannot call uncritical. Defects they may be, but defects sometimes reveal the touch of a human hand, just as the irregularities of a Persian rug, the waywardness of a piece of beaten iron, attract us more than the four-squareness of the productions of steam and rule.

Of the merits of the play it is a pleasant task to speak. Euripides' conception and drawing of the character of Hecuba have been already touched upon, but much remains to praise. In our poet's gallery of noble women none holds a higher place than Polyxena; not Alcestis, not Macaria. Patience, tenderness, purity, fortitude, noblest qualities of womanhood, elevated with the indefinable dignity conferred on virtue by high birth, are united in the character of the virgin princess, who appears but for one brief scene upon the stage, speaks little, yet leaves us filled with a sense of having been in converse with one

of the noblest creations of dramatic literature. To convey such an impression in so short a time, to paint such a portrait in a few strokes, is surely the work of a master, and argues too the existence of an ideal in the creator's mind, earnest, pervading, pure, which by its presence could enable him to draw so quickly and so well. We have but to remember this to dismiss at once the idle theories of Euripides' hate for women, theories which owe their existence to heedless reasoning from random lines divorced from their context and considered without reference to the character in whose mouth they are placed, or the occasion on which they are uttered. In Odysseus Euripides has drawn an able man of the world, of a type on which we may well imagine many a busy ambitious Athenian would have wished to fashion himself: destitute of that *οἶκτος*, which Thucydides' Cleon declared to be *ἀρχῇ ἀσυμφορώτατος*, yet not ruffianly: plausible of speech, quick of action, shrewd, patient, determined: by his side Agamemnon, king of men, becomes insignificant and lacks the dignity which his great position calls for: much as he wishes, he dares not aid Hecuba in her vengeance, lest the army should misunderstand his action: the captive queen fears not to taunt him with his lack of liberty, and though he does not waver in the trial scene, but gives sentence in the Trojan's favour and approves her deed, yet he effects no strong impression; he fails to make the reader feel that he is in the presence of a leader of men, and one is inclined to ascribe to the petulance of a weak nature his outburst of offended pride at the conclusion of the play, when he orders the wretched Thracian's exposure on a desert island as a punishment for his presumption in foretelling troubles in his home. Well drawn too is the character of Talthybius; most courteous of heralds, he must fulfil his task, albeit it pains him to add to the woes of one, Trojan though she be, whose misery makes him doubt the goodness, nay the existence, of the gods: tenderly almost does he tell the weeping mother the story of her child's brave death, giving what comfort may be given. There is one more picture, which by its dark colouring serves to bring into relief the other portraits which the poet

draws : the savage Thracian, faithless and covetous, who spoils and slays the fatherless child, and deepens the guilt of fraud and murder by that to the ancient world unpardonable crime, violation of the rights of hospitality, is an addition to the character-studies of the play, sombre indeed but effective, and serves to mark most clearly the exclusive feeling of the Greek, that barbarous and brutal were synonymous : strictly, of course, Hecuba is barbarous too, but the long and evenly-balanced struggle between Greeks and Trojans which formed the theme of the Hellene's bible, had raised the latter to equality with their conquerors. The choral odes remain for mention : although, in accordance with the practice of Euripides, they are of the nature of detached lyrics, yet they are directly suggested by and in accordance with the development of the action of the play: many and exquisite as are the choral songs scattered over his works, Euripides has never, in my judgment, given a finer example of his power than in that ode in which the captive women describe the fatal security, the surprise and carnage of the last night of Troy. In it he seems to have caught the inspiration of that romantic school, of which it is not too much to say he was the unconscious and unrecognized forerunner.

That the verdict of antiquity was favourable to the play is proved by the number of translations and imitations of it from Ennius onward. Echoes of it are found in Catullus and Propertius, in Virgil and Ovid : the latter poet may indeed almost be reckoned as a translator (cf. Metam. xiii. 407 sqq.), though Seneca has borrowed but little from it in his Troades. With the Phoenissae and Orestes, it formed the favourite reading book in the later Byzantine schools. The Hecuba was one of the first Greek plays translated by the French humanist Lazare de Baïf, while Erasmus put it into Latin, and the Venetian Luigi Dolce published an Italian version. Hamlet's player tells the story of the 'mobled queen,' and the sorrows of Hecuba became a phrase. One need not mention the imitations of the French classic drama, the exhausting Polyxènes of Pradon, of Lafosse, of Chateaubrun, save to introduce the profound comment of M. Patin, whose concluding words sum up for us the lessons of

the Attic theatre. "Je ne crois pas qu'on parvienne jamais à nous faire prendre en patience les calmes et contemplatifs développements de la tragédie grecque. Ce qu'il faut lui demander, ce ne sont pas ses sujets, ni la forme de ses drames, les uns usés et l'autre incompatible avec l'allure actuelle de notre imagination : c'est, s'il se peut, ce secret que nous cherchons encore, *d'être variés, mais sans bigarrure et sans disparate; vrais, mais d'une vérité choisie; simples, mais avec simplicité.*"

ARGUMENT.

First Episode.

THE scene is laid on the shore of the Thracian Chersonese, whither the Greek host had crossed after the fall of Troy. The fleet is delayed there by contrary winds.

1—58. Prologue spoken by the ghost of Polydorus; he describes his own murder by Polymestor, king of the district where the action takes place, who coveted the treasure which had been committed to him by Priam in trust for Polydorus. He also describes how the ghost of Achilles has appeared and claimed his sister Polyxena as a victim, to be slaughtered at his tomb, prophetically adding that the sacrifice will be carried out. He relates that he has appeared in a vision to his mother Hecuba, who

59—97 appears supported by some fellow captives: she describes the ominous dream, which has driven her forth filled with forebodings for the fate of her two children.

98—176. The chorus of Trojan captive women enter and announce to Hecuba the decision of the Greek generals to sacrifice Polyxena at the tomb of Achilles. Hecuba breaks into lamentation and summons her ill-fated daughter, who,

177—215 on hearing her doom, gives all her pity to the mother who will be left alone, but utters no complaint for herself.

216—331. Odysseus arrives with a formal announcement of the decree. Hecuba appeals to him for a return of the kindness she had once shown him in his need, and begs him to plead for her daughter, now her only stay and comfort. Odysseus, though acknowledging his obligation, refuses to do more than guarantee Hecuba's own personal safety, and urges the bad effect, which neglect to do honour to brave warriors after death produces, as a justification of his sternness.

332—381. Hecuba, seeing her own efforts fruitless, bids Polyxena plead her own cause. Odysseus is a father and may relent before a child's petition. Polyxena however expresses her more than willingness to die, contrasting her probable lot, if allowed to live, with what had once been her reasonable expectations as the daughter of a king.

382—443. Hecuba, to no purpose, offers her own life in exchange, and Polyxena, entreating her mother to submit to fate, takes an affecting leave of her, and follows Odysseus to her doom. Hecuba swoons and falls senseless to the ground, with a final imprecation on Helen, the cause of all her misery. A break in the action occurs here, which is marked

444—483 by a choral ode, in which the captive women speculate on the probable scene of their slavery, closing with a brief lament over their fallen country.

484—628. The herald Talthybius arrives, and after questioning the existence of gods who can permit such sorrows as Hecuba's to be, bids her tend the burial of her child. To Hecuba's request for particulars of the sacrifice, he replies by giving a touching account of the heroic maiden's last moments and of the admiring pity of the Greeks for her noble fortitude. The mother's grief is lightened by the recital of her daughter's glorious death, and she begs that orders may be given that the corpse shall not be disturbed, and that she may be permitted to render the last sad offices, as well as a captive may, to her daughter's remains. Thus ends the first episode.

Second Episode.

629—656. After a brief ode, tracing all their misery to Paris' fatal arbitrament on Ida, the chorus

657—722 are met by an attendant, who has been to fetch water for the funeral rites of Polyxena; she enquires for Hecuba, and after brief preface displays to her the body of her murdered son Polydorus, which she has discovered when on her quest for lustral water: the horror-stricken mother with her lamentations mingles curses on the faithless Thracian, whom she recognizes as the author of the crime.

723—904. Agamemnon appears, enquiring the cause of Hecuba's delay in carrying out the funeral rites of Polyxena, but seeing the corpse of Polydorus demands an explanation of this fresh catastrophe: after brief consultation with herself, Hecuba decides to tell Agamemnon all, and to beg his help in a scheme of vengeance she has planned. She does so, appealing to him as the vicegerent of the gods, whom Polymestor has outraged by his heinous breach of their most holy laws: in pathetic tones too she pleads for his pity, urging even his love for Cassandra as a ground for acceding to her request. Agamemnon professes his sympathy, and would willingly he says help her, but that the army counts the Thracian their friend, and her an enemy. Hecuba, half scornful of his timidity, asks that if he will not actively assist her, he will tacitly permit her to carry out herself a plan of vengeance. He consents and wishes her success.

905—951. The interval between this act and the next is filled by the chorus, who sing a most beautiful ode descriptive of the last night of Troy: how in false security the warrior was stretched in careless sleep, his wife lingering over her preparations for repose, when the war-cry of the Greeks was heard in the city, and in a moment all was carnage and destruction.

Third Episode.

952—1022. Polymestor, in response to a summons of Hecuba, appears with his two infant sons: she has, she says, a secret to reveal to him, the place of concealment of the treasure of the Trojan kings: also she would entrust to him some valuables which she has saved from Troy, and which she keeps concealed in the apartments of the captive women: let him dismiss his guards, and accompany her within, bringing his children to share the secret of the treasure, in case anything should happen to himself. He falls into the trap,

1023—1108 and, after a short choral ode of triumph, he is heard within screaming in agony, and after a few moments appears on the stage, blinded and mad with fury, breathing fierce threats of vengeance on the tigresses who have robbed him at once of sight and children.

1109—1295. Agamemnon, hearing the uproar, comes to learn its cause: Polymestor appeals to him, and gives a graphic description of the women's onset. he admits his murder of Polydorus, but assigns plausible and, as he thinks, satisfactory reasons for it: Hecuba answers, exposing the falseness of his pretences and showing that avarice was the only spring of his action. After a violent invective, she makes a final appeal to Agamemnon, who gives judgment in her favour: whereupon the baffled Thracian bewails his lot, but finds some little satisfaction in prophesying for Hecuba a violent and shameful end, for Agamemnon a faithless wife and cruel death. Enraged at his presumption, the Grecian leader orders him to be cast upon a desert island, while the captive women are bidden to return to their quarters, and prepare for their sad voyage to Greece and slavery.

ΕΥΡΙΠΙΔΟΥ ΕΚΑΒΗ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΟΛΥΔΩΡΟΥ ΕΙΔΩΛΟΝ.
ΕΚΑΒΗ.
ΧΟΡΟΣ ΑΙΧΜΑΛΩΤΙΔΩΝ ΓΥΝΑΙΚΩΝ.
ΠΟΛΥΞΕΝΗ.
ΟΔΥΣΣΕΥΣ.
ΤΑΛΘΥΒΙΟΣ.
ΘΕΡΑΠΑΙΝΑ.
ΑΓΑΜΕΜΝΩΝ.
ΠΟΛΥΜΗΣΤΩΡ ΚΑΙ ΟΙ ΠΑΙΔΕΣ ΑΥΤΟΥ.

ΠΟΛΥΔΩΡΟΥ ΕΙΔΩΛΟΝ.

Ἥκω νεκρῶν κευθμῶνα καὶ σκότου πύλας
λιπών, ἵν' Ἅιδης χωρὶς ᾤκισται θεῶν,
Πολύδωρος, Ἑκάβης παῖς γεγὼς τῆς Κισσέως
Πριάμου τε πατρός, ὅς μ', ἐπεὶ Φρυγῶν πόλιν
κίνδυνος ἔσχε δορὶ πεσεῖν Ἑλληνικῷ,
δείσας ὑπεξέπεμψε Τρωικῆς χθονὸς
Πολυμήστορος πρὸς δῶμα Θρηκίου ξένου,
ὃς τήνδ' ἀρίστην Χερσονησίαν πλάκα
σπείρει, φίλιππον λαὸν εὐθύνων δορί.
πολὺν δὲ σὺν ἐμοὶ χρυσὸν ἐκπέμπει λάθρᾳ
πατήρ, ἵν', εἴ ποτ' Ἰλίου τείχη πέσοι,
τοῖς ζῶσιν εἴη παισὶ μὴ σπάνις βίου.
νεώτατος δ' ἦ Πριαμιδῶν, ὃ καί με γῆς
ὑπεξέπεμψεν· οὔτε γὰρ φέρειν ὅπλα
οὔτ' ἔγχος οἷός τ' ἦ νέῳ βραχίονι.
ἕως μὲν οὖν γῆς ὄρθ' ἔκειθ' ὁρίσματα
πύργοι τ' ἄθραυστοι Τρωικῆς ἦσαν χθονὸς
Ἕκτωρ τ' ἀδελφὸς οὑμὸς ηὐτύχει δορί,
καλῶς παρ' ἀνδρὶ Θρῃκὶ πατρῴῳ ξένῳ
τροφαῖσιν ὥς τις πτόρθος ηὐξόμην τάλας.
ἐπεὶ δὲ Τροία θ' Ἕκτορός τ' ἀπόλλυται
ψυχὴ πατρῴα θ' ἑστία κατεσκάφη,

αὐτὸς δὲ βωμῷ πρὸς θεοδμήτῳ πίτνει
σφαγεὶς Ἀχιλλέως παιδὸς ἐκ μιαιφόνου,
κτείνει με χρυσοῦ τὸν ταλαίπωρον χάριν
ξένος πατρῷος καὶ κτανὼν ἐς οἶδμ᾽ ἁλὸς
μεθῆχ᾽, ἵν᾽ αὐτὸς χρυσὸν ἐν δόμοις ἔχῃ.
κεῖμαι δ᾽ ἐπ᾽ ἀκταῖς, ἄλλοτ᾽ ἐν πόντου σάλῳ,
πολλοῖς διαύλοις κυμάτων φορούμενος,
ἄκλαυτος ἄταφος· νῦν δ᾽ ὑπὲρ μητρὸς φίλης
Ἑκάβης ἀΐσσω, σῶμ᾽ ἐρημώσας ἐμόν,
τριταῖον ἤδη φέγγος αἰωρούμενος,
ὅσονπερ ἐν γῇ τῇδε Χερσονησίᾳ
μήτηρ ἐμὴ δύστηνος ἐκ Τροίας πάρα.
πάντες δ᾽ Ἀχαιοὶ ναῦς ἔχοντες ἥσυχοι
θάσσουσ᾽ ἐπ᾽ ἀκταῖς τῆσδε Θρῃκίας χθονός·
ὁ Πηλέως γὰρ παῖς ὑπὲρ τύμβου φανεὶς
κατέσχ᾽ Ἀχιλλεὺς πᾶν στράτευμ᾽ Ἑλληνικόν,
πρὸς οἶκον εὐθύνοντας ἐναλίαν πλάτην·
αἰτεῖ δ᾽ ἀδελφὴν τὴν ἐμὴν Πολυξένην
τύμβῳ φίλον πρόσφαγμα καὶ γέρας λαβεῖν.
καὶ τεύξεται τοῦδ᾽ οὐδ᾽ ἀδώρητος φίλων
ἔσται πρὸς ἀνδρῶν· ἡ πεπρωμένη δ᾽ ἄγει
θανεῖν ἀδελφὴν τῷδ᾽ ἐμὴν ἐν ἤματι.
δυοῖν δὲ παίδοιν δύο νεκρὼ κατόψεται
μήτηρ, ἐμοῦ τε τῆς τε δυστήνου κόρης.
φανήσομαι γάρ, ὡς τάφου τλήμων τύχω,
δούλης ποδῶν πάροιθεν ἐν κλυδωνίῳ.
τοὺς γὰρ κάτω σθένοντας ἐξῃτησάμην
τύμβου κυρῆσαι κἀς χέρας μητρὸς πεσεῖν.
τοὐμὸν μὲν οὖν ὅσονπερ ἤθελον τυχεῖν
ἔσται· γεραιᾷ δ᾽ ἐκποδὼν χωρήσομαι
Ἑκάβῃ· περᾷ γὰρ ἥδ᾽ ὑπὸ σκηνῆς πόδα

Ἀγαμέμνονος, φάντασμα δειμαίνουσ᾽ ἐμόν.
φεῦ·
ὦ μῆτερ ἥτις ἐκ τυραννικῶν δόμων
δούλειον ἦμαρ εἶδες, ὡς πράσσεις κακῶς
ὅσονπερ εὖ ποτ᾽. ἀντισηκώσας δέ σε
φθείρει θεῶν τις τῆς πάροιθ᾽ εὐπραξίας.

ΕΚΑΒΗ.

ἄγετ᾽, ὦ παῖδες, τὴν γραῦν πρὸ δόμων,
ἄγετ᾽ ὀρθοῦσαι τὴν ὁμόδουλον,
Τρῳάδες, ὑμῖν, πρόσθε δ᾽ ἄνασσαν.
λάβετε φέρετε πέμπετ᾽ ἀείρετέ μου
γεραιᾶς χειρὸς προσλαζύμεναι·
κἀγὼ σκολιῷ σκίπωνι χερὸς
διερειδομένα σπεύσω βραδύπουν
ἤλυσιν ἄρθρων προτιθεῖσα.
ὦ στεροπὰ Διός, ὦ σκοτία νύξ,
τί ποτ᾽ αἴρομαι ἔννυχος οὕτω
δείμασι φάσμασιν; ὦ πότνια χθών,
μελανοπτερύγων μῆτερ ὀνείρων,
ἀποπέμπομαι ἔννυχον ὄψιν,
ἣν περὶ παιδὸς ἐμοῦ τοῦ σῳζομένου κατὰ Θρῄκην
ἀμφὶ Πολυξείνης τε φίλης θυγατρὸς δι᾽ ὀνείρων
φοβερὰν ἐδάην. 76
ὦ χθόνιοι θεοί, σώσατε παῖδ᾽ ἐμόν,
ὃς μόνος οἴκων ἄγκυρ᾽ ἁμῶν
τὴν χιονώδη Θρῄκην κατέχει
ξείνου πατρίου φυλακαῖσιν.
ἔσται τι νέον,
ἥξει τι μέλος γοερὸν γοεραῖς.
οὔποτ᾽ ἐμὰ φρὴν ὧδ᾽ ἀλίαστος

φρίσσει ταρβεῖ.
ποῦ ποτε θείαν Ἑλένου ψυχὰν
καὶ Κασάνδραν ἐσίδω, Τρῳάδες,
ὥς μοι κρίνωσιν ὀνείρους;
εἶδον γὰρ βαλιὰν ἔλαφον λύκου αἵμονι χαλᾷ
σφαζομέναν, ἀπ' ἐμῶν γονάτων σπασθεῖσαν ἀ-
νοίκτως.
καὶ τόδε δεῖμά μοι·
ἦλθ' ὑπὲρ ἄκρας τύμβου κορυφᾶς
φάντασμ' Ἀχιλέως· ᾔτει δὲ γέρας
τῶν πολυμόχθων τινὰ Τρωιάδων.
ἀπ' ἐμᾶς, ἀπ' ἐμᾶς οὖν τόδε παιδὸς
πέμψατε, δαίμονες, ἱκετεύω.

ΧΟΡΟΣ.

Ἑκάβη, σπουδῇ πρός σ' ἐλιάσθην
τὰς δεσποσύνους σκηνὰς προλιποῦσ',
ἵν' ἐκληρώθην καὶ προσετάχθην
δούλη, πόλεως ἀπελαυνομένη
τῆς Ἰλιάδος, λόγχης αἰχμῇ
δοριθήρατος πρὸς Ἀχαιῶν,
οὐδὲν παθέων ἀποκουφίζουσ',
ἀλλ' ἀγγελίας βάρος ἀραμένη
μέγα σοί τε, γύναι, κῆρυξ ἀχέων.
ἐν γὰρ Ἀχαιῶν πλήρει ξυνόδῳ
λέγεται δόξαι σὴν παῖδ' Ἀχιλεῖ
σφάγιον θέσθαι· τύμβου δ' ἐπιβὰς
οἶσθ' ὅτε χρυσέοις ἐφάνη σὺν ὅπλοις,
τὰς ποντοπόρους δ' ἔσχε σχεδίας
λαίφη προτόνοις ἐπερειδομένας,

τάδε θωΰσσων·
ποῖ δή, Δαναοί, τὸν ἐμὸν τύμβον
στέλλεσθ' ἀγέραστον ἀφέντες;
πολλῆς δ' ἔριδος ξυνέπαισε κλύδων,
δόξα δ' ἐχώρει δίχ' ἀν' Ἑλλήνων
στρατὸν αἰχμητήν, τοῖς μὲν διδόναι
τύμβῳ σφάγιον, τοῖς δ' οὐχὶ δοκοῦν.
ἦν δὲ τὸ μὲν σὸν σπεύδων ἀγαθὸν
τῆς μαντιπόλου Βάκχης ἀνέχων
λέκτρ' Ἀγαμέμνων·
τὼ Θησείδα δ', ὄζω Ἀθηνῶν,
δισσῶν μύθων ῥήτορες ἦσαν·
γνώμῃ δὲ μιᾷ συνεχωρείτην,
τὸν Ἀχίλλειον τύμβον στεφανοῦν
αἵματι χλωρῷ, τὰ δὲ Κασάνδρας
λέκτρ' οὐκ ἐφάτην τῆς Ἀχιλείας
πρόσθεν θήσειν ποτὲ λόγχης.
σπουδαὶ δὲ λόγων κατατεινομένων
ἦσαν ἴσαι πως, πρὶν ὁ ποικιλόφρων
κόπις ἡδυλόγος δημοχαριστὴς
Λαερτιάδης πείθει στρατιὰν
μὴ τὸν ἄριστον Δαναῶν πάντων
δούλων σφαγίων εἵνεκ' ἀπωθεῖν,
μηδέ τιν' εἰπεῖν παρὰ Περσεφόνῃ
στάντα φθιμένων
ὡς ἀχάριστοι Δαναοὶ Δαναοῖς
τοῖς οἰχομένοις ὑπὲρ Ἑλλήνων
Τροίας πεδίων ἀπέβησαν.
ἥξει δ' Ὀδυσεὺς ὅσον οὐκ ἤδη,
πῶλον ἀφέλξων σῶν ἀπὸ μαστῶν
ἔκ τε γεραιᾶς χερὸς ὁρμήσων.

ἀλλ' ἴθι ναούς, ἴθι πρὸς βωμούς,
ἵζ' Ἀγαμέμνονος ἱκέτις γονάτων,
κήρυσσε θεοὺς τούς τ' οὐρανίδας
τούς θ' ὑπὸ γαῖαν.
ἢ γάρ σε λιταὶ διακωλύσουσ'
ὀρφανὸν εἶναι παιδὸς μελέας,
ἢ δεῖ σ' ἐπιδεῖν τύμβου προπετῆ
φοινισσομένην αἵματι παρθένον
ἐκ χρυσοφόρου
δειρῆς νασμῷ μελαναυγεῖ.
ΕΚ. οἳ 'γὼ μελέα, τί ποτ' ἀπύσω;
ποίαν ἀχώ, ποῖον ὀδυρμόν;
δειλαία δειλαίου γήρως,
δουλείας τᾶς οὐ τλατᾶς,
τᾶς οὐ φερτᾶς· ὤμοι μοι.
τίς ἀμύνει μοι; ποία γέννα,
ποία δὲ πόλις;
φροῦδος πρέσβυς, φροῦδοι παῖδες.
ποίαν ἢ ταύταν ἢ κείναν
στείχω; ποῖ δ' ἥσω; ποῦ τις θεῶν
ἢ δαίμων νῷν ἐπαρωγός;
ὦ κάκ' ἐνεγκοῦσαι Τρῳάδες, ὦ
κάκ' ἐνεγκοῦσαι
πήματ', ἀπωλέσατ' ὠλέσατ'· οὐκέτι μοι βίος
ἀγαστὸς ἐν φάει.
ὦ τλάμων ἄγησαί μοι
πούς, ἄγησαι τᾷ γραίᾳ
πρὸς τάνδ' αὐλάν· ὦ τέκνον, ὦ παῖ
δυστανοτάτας ματέρος, ἔξελθ'
ἔξελθ' οἴκων· ἄϊε ματέρος
αὐδάν, ὦ τέκνον, ὡς εἰδῇς

οἵαν οἵαν ἀΐω φάμαν
περὶ σᾶς ψυχᾶς.

ΠΟΛΥΞΕΝΗ.

ἰώ,
μᾶτερ μᾶτερ, τί βοᾷς; τί νέον
καρύξασ' οἴκων μ' ὥστ' ὄρνιν
θάμβει τῷδ' ἐξέπταξας;
ΕΚ. οἴμοι, τέκνον.
ΠΟΛΥΞ. τί με δυσφημεῖς; φροίμιά μοι κακά.
ΕΚ. αἰαῖ, σᾶς ψυχᾶς.
ΠΟΛΥΞ. ἐξαύδα, μὴ κρύψῃς δαρόν.
δειμαίνω δειμαίνω, μᾶτερ,
τί ποτ' ἀναστένεις.
ΕΚ. τέκνον τέκνον μελέας ματρός.
ΠΟΛΥΞ. τί τόδ' ἀγγέλλεις;
ΕΚ. σφάξαι σ' Ἀργείων κοινὰ
συντείνει πρὸς τύμβον γνώμα
Πηλείδᾳ γέννᾳ.
ΠΟΛΥΞ. οἴμοι, μᾶτερ, πῶς φθέγγει
ἀμέγαρτα κακῶν; μάνυσόν μοι
μάνυσον, μᾶτερ.
ΕΚ. αὐδῶ, παῖ, δυσφάμους φάμας·
ἀγγέλλουσ' Ἀργείων δόξαι
ψήφῳ τᾶς σᾶς περί μοι ψυχᾶς.
ΠΟΛΥΞ. ὦ δεινὰ παθοῦσ', ὦ παντλάμων,
ὦ δυστάνου μᾶτερ βιοτᾶς,
οἵαν οἵαν αὖ σοι λώβαν
ἐχθίσταν ἀρρήταν τ'
ὦρσέν τις δαίμων;
οὐκέτι σοι παῖς ἅδ' οὐκέτι δὴ

γήρᾳ δειλαίῳ δειλαία
συνδουλεύσω.
σκύμνον γάρ μ' ὥστ' οὐριθρέπταν,
μόσχον δειλαία δειλαίαν
εἰσόψει χειρὸς ἀναρπαστὰν
σᾶς ἄπο λαιμότομόν τ' Ἅιδᾳ
γᾶς ὑποπεμπομέναν σκότον, ἔνθα νεκρῶν μέτα
τάλαινα κείσομαι.
καὶ σοῦ μέν, μᾶτερ, δυστάνου
κλαίω πανδύρτοις θρήνοις,
τὸν ἐμὸν δὲ βίον, λώβαν λύμαν τ',
οὐ μετακλαίομαι, ἀλλὰ θανεῖν μοι
ξυντυχία κρείσσων ἐκύρησεν.

ΧΟ. καὶ μὴν Ὀδυσσεὺς ἔρχεται σπουδῇ ποδός,
Ἑκάβη, νέον τι πρὸς σὲ σημανῶν ἔπος.

ΟΔΥΣΣΕΥΣ.

γύναι, δοκῶ μέν σ' εἰδέναι γνώμην στρατοῦ
ψῆφόν τε τὴν κρανθεῖσαν· ἀλλ' ὅμως φράσω.
ἔδοξ' Ἀχαιοῖς παῖδα σὴν Πολυξένην
σφάξαι πρὸς ὀρθὸν χῶμ' Ἀχιλλείου τάφου.
ἡμᾶς δὲ πομποὺς καὶ κομιστῆρας κόρης
τάσσουσιν εἶναι· θύματος δ' ἐπιστάτης
ἱερεύς τ' ἐπέστη τοῦδε παῖς Ἀχιλλέως.
οἶσθ' οὖν ὃ δρᾶσον; μήτ' ἀποσπασθῇς βίᾳ
μήτ' ἐς χερῶν ἅμιλλαν ἐξέλθῃς ἐμοί·
γίγνωσκε δ' ἀλκὴν καὶ παρουσίαν κακῶν
τῶν σῶν. σοφόν τοι κἀν κακοῖς ἃ δεῖ φρονεῖν.

ΕΚ. αἰαῖ· παρέστηχ', ὡς ἔοικ', ἀγὼν μέγας,
πλήρης στεναγμῶν οὐδὲ δακρύων κενός.
κἄγωγ' ἄρ' οὐκ ἔθνησκον οὗ με χρῆν θανεῖν,

οὐδ' ὤλεσέν με Ζεύς, τρέφει δ', ὅπως ὁρῶ
κακῶν κάκ' ἄλλα μείζον' ἡ τάλαιν' ἐγώ.
εἰ δ' ἔστι τοῖς δούλοισι τοὺς ἐλευθέρους
μὴ λυπρὰ μηδὲ καρδίας δηκτήρια
ἐξιστορῆσαι, σοὶ μὲν εἰρῆσθαι χρεών,
ἡμᾶς δ' ἀκοῦσαι τοὺς ἐρωτῶντας τάδε.
ΟΔ. ἔξεστ', ἐρώτα· τοῦ χρόνου γὰρ οὐ φθονῶ.
ΕΚ. οἶσθ' ἡνίκ' ἦλθες Ἰλίου κατάσκοπος,
δυσχλαινίᾳ τ' ἄμορφος, ὀμμάτων τ' ἄπο
φόνου σταλαγμοὶ σὴν κατέσταζον γένυν;
ΟΔ. οἶδ'· οὐ γὰρ ἄκρας καρδίας ἔψαυσέ μου.
ΕΚ. ἔγνω δέ σ' Ἑλένη, καὶ μόνῃ κατεῖπ' ἐμοί;
ΟΔ. μεμνήμεθ' ἐς κίνδυνον ἐλθόντες μέγαν.
ΕΚ. ἥψω δὲ γονάτων τῶν ἐμῶν ταπεινὸς ὤν;
ΟΔ. ὥστ' ἐνθανεῖν γε σοῖς πέπλοισι χεῖρ' ἐμήν.
ΕΚ. τί δῆτ' ἔλεξας, δοῦλος ὢν ἐμὸς τότε;
ΟΔ. πολλῶν λόγων εὑρήμαθ', ὥστε μὴ θανεῖν.
ΕΚ. ἔσωσα δῆτά σ', ἐξέπεμψά τε χθονός;
ΟΔ. ὥστ' εἰσορᾶν γε φέγγος ἡλίου τόδε.
ΕΚ. οὔκουν κακύνει τοῖσδε τοῖς βουλεύμασιν,
ὃς ἐξ ἐμοῦ μὲν ἔπαθες οἷα φῄς παθεῖν,
δρᾷς δ' οὐδὲν ἡμᾶς εὖ, κακῶς δ' ὅσον δύνῃ;
ἀχάριστον ὑμῶν σπέρμ', ὅσοι δημηγόρους
ζηλοῦτε τιμάς· μηδὲ γιγνώσκοισθέ μοι,
οἳ τοὺς φίλους βλάπτοντες οὐ φροντίζετε,
ἢν τοῖσι πολλοῖς πρὸς χάριν λέγητέ τι.
ἀτὰρ τί δὴ σόφισμα τοῦθ' ἡγούμενοι
ἐς τήνδε παῖδα ψῆφον ὥρισαν φόνου;
πότερα τὸ χρῆν σφ' ἐπήγαγ' ἀνθρωποσφαγεῖν
πρὸς τύμβον, ἔνθα βουθυτεῖν μᾶλλον πρέπει;
ἢ τοὺς κτανόντας ἀνταποκτεῖναι θέλων

ἐς τήνδ᾽ Ἀχιλλεὺς ἐνδίκως τείνει φόνον;
ἀλλ᾽ οὐδὲν αὐτὸν ἥδε γ᾽ εἴργασται κακόν.
Ἑλένην νιν αἰτεῖν χρῆν τάφῳ προσφάγματα·
κείνη γὰρ ὤλεσέν νιν ἐς Τροίαν τ᾽ ἄγει.
εἰ δ᾽ αἰχμάλωτον χρή τιν᾽ ἔκκριτον θανεῖν
κάλλει θ᾽ ὑπερφέρουσαν, οὐχ ἡμῶν τόδε·
ἡ Τυνδαρὶς γὰρ εἶδος ἐκπρεπεστάτη,
ἀδικοῦσά θ᾽ ἡμῶν οὐδὲν ἧσσον ηὑρέθη.
τῷ μὲν δικαίῳ τόνδ᾽ ἁμιλλῶμαι λόγον·
ἃ δ᾽ ἀντιδοῦναι δεῖ σ᾽ ἀπαιτούσης ἐμοῦ,
ἄκουσον. ἥψω τῆς ἐμῆς, ὡς φής, χερὸς
καὶ τῆσδε γραίας προσπίτνων παρηΐδος·
ἀνθάπτομαί σου τῶνδε τῶν αὐτῶν ἐγώ,
χάριν τ᾽ ἀπαιτῶ τὴν τόθ᾽ ἱκετεύω τέ σε,
μή μου τὸ τέκνον ἐκ χερῶν ἀποσπάσῃς,
μηδὲ κτάνητε· τῶν τεθνηκότων ἅλις.
ἥδ᾽ ἀντὶ πολλῶν ἐστί μοι παραψυχή,
πόλις τιθήνη βάκτρον ἡγεμὼν ὁδοῦ.
οὐ τοὺς κρατοῦντας χρὴ κρατεῖν ἃ μὴ χρεών,
οὐδ᾽ εὐτυχοῦντας εὖ δοκεῖν πράξειν ἀεί.
κἀγὼ γὰρ ἦ ποτ᾽, ἀλλὰ νῦν οὐκ εἴμ᾽ ἔτι,
τὸν πάντα δ᾽ ὄλβον ἦμαρ ἕν μ᾽ ἀφείλετο.
ἀλλ᾽, ὦ φίλον γένειον, αἰδέσθητί με,
οἴκτιρον· ἐλθὼν δ᾽ εἰς Ἀχαιϊκὸν στρατὸν
παρηγόρησον, ὡς ἀποκτείνειν φθόνος
γυναῖκας, ἃς τὸ πρῶτον οὐκ ἐκτείνατε
βωμῶν ἀποσπάσαντες, ἀλλ᾽ ᾠκτίρατε.
νόμος δ᾽ ἐν ὑμῖν τοῖς τ᾽ ἐλευθέροις ἴσος
καὶ τοῖσι δούλοις αἵματος κεῖται πέρι.
τὸ δ᾽ ἀξίωμα, κἂν κακῶς λέγῃς, τὸ σὸν
πείσει· λόγος γὰρ ἔκ τ᾽ ἀδοξούντων ἰὼν

κἀκ τῶν δοκούντων αὑτὸς οὐ ταὐτὸν σθένει.
ΧΟ. οὐκ ἔστιν οὕτω στερρὸς ἀνθρώπου φύσις,
ἥτις γόων σῶν καὶ μακρῶν ὀδυρμάτων
κλύουσα θρήνους οὐκ ἂν ἐκβάλοι δάκρυ.
ΟΔ. Ἑκάβη, διδάσκου μηδὲ τῷ θυμουμένῳ
τὸν εὖ λέγοντα δυσμενῆ ποιοῦ φρενί.
ἐγὼ τὸ μὲν σὸν σῶμ᾽ ὑφ᾽ οὗπερ ηὐτύχουν
σῴζειν ἕτοιμός εἰμι, κοὐκ ἄλλως λέγω·
ἃ δ᾽ εἶπον εἰς ἅπαντας οὐκ ἀρνήσομαι,
Τροίας ἁλούσης ἀνδρὶ τῷ πρώτῳ στρατοῦ
σὴν παῖδα δοῦναι σφάγιον ἐξαιτουμένῳ.
ἐν τῷδε γὰρ κάμνουσιν αἱ πολλαὶ πόλεις,
ὅταν τις ἐσθλὸς καὶ πρόθυμος ὢν ἀνὴρ
μηδὲν φέρηται τῶν κακιόνων πλέον.
ἡμῖν δ᾽ Ἀχιλλεὺς ἄξιος τιμῆς, γύναι,
θανὼν ὑπὲρ γῆς Ἑλλάδος κάλλιστ᾽ ἀνήρ.
οὔκουν τόδ᾽ αἰσχρόν, εἰ βλέποντι μὲν φίλῳ
χρώμεσθ᾽, ἐπεὶ δ᾽ ὄλωλε, μὴ χρώμεσθ᾽ ἔτι;
εἶεν· τί δῆτ᾽ ἐρεῖ τις, ἤν τις αὖ φανῇ
στρατοῦ τ᾽ ἄθροισις πολεμίων τ᾽ ἀγωνία;
πότερα μαχούμεθ᾽ ἢ φιλοψυχήσομεν,
τὸν κατθανόνθ᾽ ὁρῶντες οὐ τιμώμενον;
καὶ μὴν ἔμοιγε ζῶντι μέν, καθ᾽ ἡμέραν
κεἰ σμίκρ᾽ ἔχοιμι, πάντ᾽ ἂν ἀρκούντως ἔχοι·
τύμβον δὲ βουλοίμην ἂν ἀξιούμενον
τὸν ἐμὸν ὁρᾶσθαι· διὰ μακροῦ γὰρ ἡ χάρις.
εἰ δ᾽ οἰκτρὰ πάσχειν φής, τάδ᾽ ἀντάκουέ μου·
εἰσὶν παρ᾽ ἡμῖν οὐδὲν ἧσσον ἄθλιαι
γραῖαι γυναῖκες ἠδὲ πρεσβῦται σέθεν,
νύμφαι τ᾽ ἀρίστων νυμφίων τητώμεναι,
ὧν ἥδε κεύθει σώματ᾽ Ἰδαία κόνις.

τόλμα τάδ'· ἡμεῖς δ', εἰ κακῶς νομίζομεν
τιμᾶν τὸν ἐσθλόν, ἀμαθίαν ὀφλήσομεν·
οἱ βάρβαροι δὲ μήτε τοὺς φίλους φίλους
ἡγεῖσθε μήτε τοὺς καλῶς τεθνηκότας
θαυμάζεθ', ὡς ἂν ἡ μὲν Ἑλλὰς εὐτυχῇ,
ὑμεῖς δ' ἔχηθ' ὅμοια τοῖς βουλεύμασιν.
ΧΟ. αἰαῖ· τὸ δοῦλον ὡς κακὸν πέφυκ' ἀεὶ
τολμᾷ θ' ἃ μὴ χρή, τῇ βίᾳ νικώμενον.
ΕΚ. ὦ θύγατερ, οὑμοὶ μὲν λόγοι πρὸς αἰθέρα
φροῦδοι μάτην ῥιφθέντες ἀμφὶ σοῦ φόνου·
σὺ δ', εἴ τι μείζω δύναμιν ἢ μήτηρ ἔχεις,
σπούδαζε πάσας ὥστ' ἀηδόνος στόμα
φθογγὰς ἱεῖσα, μὴ στερηθῆναι βίου.
πρόσπιπτε δ' οἰκτρῶς τοῦδ' Ὀδυσσέως γόνυ
καὶ πεῖθ'. ἔχεις δὲ πρόφασιν· ἔστι γὰρ τέκνα
καὶ τῷδε, τὴν σὴν ὥστ' ἐποικτῖραι τύχην.
ΠΟΛΥΞ. ὁρῶ σ', Ὀδυσσεῦ, δεξιὰν ὑφ' εἵματος
κρύπτοντα χεῖρα καὶ πρόσωπον ἔμπαλιν
στρέφοντα, μή σου προσθίγω γενειάδος.
θάρσει· πέφευγας τὸν ἐμὸν ἱκέσιον Δία·
ὡς ἕψομαί γε τοῦ τ' ἀναγκαίου χάριν
θανεῖν τε χρῄζουσ'· εἰ δὲ μὴ βουλήσομαι,
κακὴ φανοῦμαι καὶ φιλόψυχος γυνή.
τί γάρ με δεῖ ζῆν; ᾗ πατὴρ μὲν ἦν ἄναξ
Φρυγῶν ἁπάντων· τοῦτό μοι πρῶτον βίου·
ἔπειτ' ἐθρέφθην ἐλπίδων καλῶν ὕπο
βασιλεῦσι νύμφη, ζῆλον οὐ σμικρὸν γάμων
ἔχουσ', ὅτου δῶμ' ἑστίαν τ' ἀφίξομαι·
δέσποινα δ' ἡ δύστηνος Ἰδαίαισιν ἦ
γυναιξὶ παρθένοις τ' ἀπόβλεπτος μέτα,
ἴση θεοῖσι πλὴν τὸ κατθανεῖν μόνον·

νῦν δ' εἰμὶ δούλη. πρῶτα μέν με τοὔνομα
θανεῖν ἐρᾶν τίθησιν οὐκ εἰωθὸς ὄν·
ἔπειτ' ἴσως ἂν δεσποτῶν ὠμῶν φρένας
τύχοιμ' ἄν, ὅστις ἀργύρου μ' ὠνήσεται,
τὴν Ἕκτορός τε χἀτέρων πολλῶν κάσιν,
προσθεὶς δ' ἀνάγκην σιτοποιὸν ἐν δόμοις,
σαίρειν τε δῶμα κερκίσιν τ' ἐφεστάναι
λυπρὰν ἄγουσαν ἡμέραν μ' ἀναγκάσει·
λέχη δὲ τἀμὰ δοῦλος ὠνητός ποθεν
χρανεῖ, τυράννων πρόσθεν ἠξιωμένα.
οὐ δῆτ'· ἀφίημ' ὀμμάτων ἐλευθέρων
φέγγος τόδ', Ἅιδῃ προστιθεῖσ' ἐμὸν δέμας.
ἄγ' οὖν μ', Ὀδυσσεῦ, καὶ διέργασαί μ' ἄγων·
οὔτ' ἐλπίδος γὰρ οὔτε του δόξης ὁρῶ
θάρσος παρ' ἡμῖν ὥς ποτ' εὖ πρᾶξαί με χρή.
μῆτερ, σὺ δ' ἡμῖν μηδὲν ἐμποδὼν γένῃ,
λέγουσα μηδὲ δρῶσα· συμβούλου δέ μοι
θανεῖν πρὶν αἰσχρῶν μὴ κατ' ἀξίαν τυχεῖν.
ὅστις γὰρ οὐκ εἴωθε γεύεσθαι κακῶν,
φέρει μέν, ἀλγεῖ δ' αὐχέν' ἐντιθεὶς ζυγῷ·
θανὼν δ' ἂν εἴη μᾶλλον εὐτυχέστερος
ἢ ζῶν· τὸ γὰρ ζῆν μὴ καλῶς μέγας πόνος.

ΧΟ. δεινὸς χαρακτὴρ κἀπίσημος ἐν βροτοῖς
ἐσθλῶν γενέσθαι, κἀπὶ μεῖζον ἔρχεται
τῆς εὐγενείας ὄνομα τοῖσιν ἀξίοις.

ΕΚ. καλῶς μὲν εἶπας, θύγατερ, ἀλλὰ τῷ καλῷ
λύπη πρόσεστιν. εἰ δὲ δεῖ τῷ Πηλέως
χάριν γενέσθαι παιδὶ καὶ ψόγον φυγεῖν
ὑμᾶς, Ὀδυσσεῦ, τήνδε μὲν μὴ κτείνετε,
ἡμᾶς δ' ἄγοντες πρὸς πυρὰν Ἀχιλλέως
κεντεῖτε, μὴ φείδεσθ'· ἐγὼ 'τεκον Πάριν,

ὃς παῖδα Θέτιδος ὤλεσεν τόξοις βαλών.
ΟΔ. οὐ σ', ὦ γεραιά, κατθανεῖν Ἀχιλλέως
φάντασμ' Ἀχαιούς, ἀλλὰ τήνδ' ᾐτήσατο.
ΕΚ. ὑμεῖς δέ μ' ἀλλὰ θυγατρὶ συμφονεύσατε,
καὶ δὶς τόσον πῶμ' αἵματος γενήσεται
γαίᾳ νεκρῷ τε τῷ τάδ' ἐξαιτουμένῳ.
ΟΔ. ἅλις κόρης σῆς θάνατος, οὐ προσοιστέος
ἄλλος πρὸς ἄλλῳ· μηδὲ τόνδ' ὠφείλομεν.
ΕΚ. πολλή γ' ἀνάγκη θυγατρὶ συνθανεῖν ἐμέ.
ΟΔ. πῶς; οὐ γὰρ οἶδα δεσπότας κεκτημένος.
ΕΚ. ὁποῖα κισσὸς δρυὸς ὅπως τῆσδ' ἕξομαι.
ΟΔ. οὐκ, ἤν γε πείθῃ τοῖσι σοῦ σοφωτέροις.
ΕΚ. ὡς τῆσδ' ἑκοῦσα παιδὸς οὐ μεθήσομαι.
ΟΔ. ἀλλ' οὐδ' ἐγὼ μὴν τήνδ' ἄπειμ' αὐτοῦ λιπών.
ΠΟΛΥΞ. μῆτερ, πιθοῦ μοι· καὶ σύ, παῖ Λαερτίου,
χάλα τοκεῦσιν εἰκότως θυμουμένοις,
σύ τ', ὦ τάλαινα, τοῖς κρατοῦσι μὴ μάχου.
βούλει πεσεῖν πρὸς οὖδας ἑλκῶσαί τε σὸν
γέροντα χρῶτα πρὸς βίαν ὠθουμένη,
ἀσχημονῆσαί τ' ἐκ νέου βραχίονος
σπασθεῖσ', ἃ πείσει; μὴ σύ γ'· οὐ γὰρ ἄξιον.
ἀλλ', ὦ φίλη μοι μῆτερ, ἡδίστην χέρα
δὸς καὶ παρειὰν προσβαλεῖν παρηίδι·
ὡς οὔποτ' αὖθις, ἀλλὰ νῦν πανύστατον
ἀκτῖνα κύκλον θ' ἡλίου προσόψομαι.
τέλος δέχει δὴ τῶν ἐμῶν προσφθεγμάτων.
ὦ μῆτερ, ὦ τεκοῦσ', ἄπειμι δὴ κάτω.
ΕΚ. ὦ θύγατερ, ἡμεῖς δ' ἐν φάει δουλεύσομεν.
ΠΟΛΥΞ. ἄνυμφος ἀνυμέναιος ὧν με χρῆν τυχεῖν.
ΕΚ. οἰκτρὰ σύ, τέκνον, ἀθλία δ' ἐγὼ γυνή.
ΠΟΛΥΞ. ἐκεῖ δ' ἐν Ἅιδου κείσομαι χωρὶς σέθεν.

ΕΚ. οἴμοι· τί δράσω; ποῖ τελευτήσω βίον;
ΠΟΛΥΞ. δούλη θανοῦμαι, πατρὸς οὖσ' ἐλευθέρου.
ΕΚ. ἡμεῖς δὲ πεντήκοντά γ' ἄμμοροι τέκνων.
ΠΟΛΥΞ. τί σοι πρὸς Ἕκτορ' ἢ γέροντ' εἴπω πόσιν;
ΕΚ. ἄγγελλε πασῶν ἀθλιωτάτην ἐμέ.
ΠΟΛΥΞ. ὦ στέρνα μαστοί θ', οἵ μ' ἐθρέψαθ' ἡδέως.
ΕΚ. ὦ τῆς ἀώρου θύγατερ ἀθλία τύχης.
ΠΟΛΥΞ. χαῖρ', ὦ τεκοῦσα, χαῖρε Κασάνδρα τ' ἐμοί.
ΕΚ. χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.
ΠΟΛΥΞ. ὅ τ' ἐν φιλίπποις Θρῃξὶ Πολύδωρος κάσις.
ΕΚ. εἰ ζῇ γ'· ἀπιστῶ δ'· ὧδε πάντα δυστυχῶ.
ΠΟΛΥΞ. ζῇ καὶ θανούσης ὄμμα συγκλῄσει τὸ σόν.
ΕΚ. τέθνηκ' ἔγωγε πρὶν θανεῖν κακῶν ὕπο.
ΠΟΛΥΞ. κόμιζ', Ὀδυσσεῦ, μ' ἀμφιθεὶς κάρᾳ πέπλους·
ὡς πρὶν σφαγῆναί γ' ἐκτέτηκα καρδίαν
θρήνοισι μητρὸς τήνδε τ' ἐκτήκω γόοις.
ὦ φῶς· προσειπεῖν γὰρ σὸν ὄνομ' ἔξεστί μοι,
μέτεστι δ' οὐδὲν πλὴν ὅσον χρόνον ξίφους
βαίνω μεταξὺ καὶ πυρᾶς Ἀχιλλέως.
ΕΚ. οἲ 'γώ, προλείπω· λύεται δέ μου μέλη.
ὦ θύγατερ, ἅψαι μητρός, ἔκτεινον χέρα,
δός· μὴ λίπῃς μ' ἄπαιδ'. ἀπωλόμην, φίλαι.
ὡς τὴν Λάκαιναν σύγγονον Διοσκόροιν
Ἑλένην ἴδοιμι· διὰ καλῶν γὰρ ὀμμάτων
αἴσχιστα Τροίαν εἷλε τὴν εὐδαίμονα.
ΧΟ. αὔρα, ποντιὰς αὔρα, στρ. α'.
ἅτε ποντοπόρους κομίζεις
θοὰς ἀκάτους ἐπ' οἶδμα λίμνας,
ποῖ με τὰν μελέαν πορεύσεις;
τῷ δουλόσυνος πρὸς οἶκον

κτηθεῖσ' ἀφίξομαι;
ἢ Δωρίδος ὅρμον αἴας
ἢ Φθιάδος, ἔνθα τὸν
καλλίστων ὑδάτων πατέρα
φασὶν Ἀπιδανὸν πεδία λιπαίνειν;
ἢ νάσων, ἁλιήρει ἀντ. α΄.
κώπᾳ πεμπομέναν τάλαιναν,
οἰκτρὰν βιοτὰν ἔχουσαν οἴκοις,
ἔνθα πρωτόγονός τε φοῖνιξ
δάφνα θ' ἱεροὺς ἀνέσχε
πτόρθους Λατοῖ φίλᾳ
ὠδῖνος ἄγαλμα Δίας;
σὺν Δηλιάσιν τε κού-
ραισιν Ἀρτέμιδός τε θεᾶς
χρυσέαν ἄμπυκα τόξα τ' εὐλογήσω;
ἢ Παλλάδος ἐν πόλει στρ. β΄.
τᾶς καλλιδίφρου θεᾶς
ναίουσ' ἐν κροκέῳ πέπλῳ
ζεύξομαι ἆρα πώλους ἐν
δαιδαλέαισι ποικίλλουσ'
ἀνθοκρόκοισι πήναις,
ἢ Τιτάνων γενεὰν
τὰν Ζεὺς ἀμφιπύρῳ
κοιμίζει φλογμῷ Κρονίδας;
ὤμοι τεκέων ἐμῶν, ἀντ. β΄.
ὤμοι πατέρων, χθονός θ',
ἃ καπνῷ κατερείπεται
τυφομένα δορίκτητος
Ἀργείων· ἐγὼ δ' ἐν ξεί-
νᾳ χθονὶ δὴ κέκλημαι
δούλα, λιποῦσ' Ἀσίαν,

Εὐρώπας θεράπναν
ἀλλάξασ', Ἅιδα θαλάμους.

ΤΑΛΘΥΒΙΟΣ.

ποῦ τὴν ἄνασσαν δή ποτ' οὖσαν Ἰλίου
Ἑκάβην ἂν ἐξεύροιμι, Τρῳάδες κόραι;
ΧΟ. αὕτη πέλας σου νῶτ' ἔχουσ' ἐπὶ χθονί,
Ταλθύβιε, κεῖται ξυγκεκλῃμένη πέπλοις.
ΤΑ. ὦ Ζεῦ, τί λέξω; πότερά σ' ἀνθρώπους ὁρᾶν;
ἢ δόξαν ἄλλως τήνδε κεκτῆσθαι μάτην
ψευδῆ, δοκοῦντας δαιμόνων εἶναι γένος,
τύχην δὲ πάντα τἀν βροτοῖς ἐπισκοπεῖν;
οὐχ ἥδ' ἄνασσα τῶν πολυχρύσων Φρυγῶν,
οὐχ ἥδε Πριάμου τοῦ μέγ' ὀλβίου δάμαρ;
καὶ νῦν πόλις μὲν πᾶσ' ἀνέστηκεν δορί,
αὐτὴ δὲ δούλη γραῦς ἄπαις ἐπὶ χθονὶ
κεῖται κόνει φύρουσα δύστηνον κάρα.
φεῦ· φεῦ. γέρων μέν εἰμ', ὅμως δέ μοι θανεῖν
εἴη πρὶν αἰσχρᾷ περιπεσεῖν τύχῃ τινί.
ἀνίστασ', ὦ δύστηνε, καὶ μετάρσιον
πλευρὰν ἔπαιρε καὶ τὸ πάλλευκον κάρα.
ΕΚ. ἔα· τίς οὗτος σῶμα τοὐμὸν οὐκ ἐᾷς
κεῖσθαι; τί κινεῖς μ' ὅστις εἶ λυπουμένην;
ΤΑ. Ταλθύβιος ἥκω, Δαναϊδῶν ὑπηρέτης,
Ἀγαμέμνονος πέμψαντος, ὦ γύναι, μέτα.
ΕΚ. ὦ φίλτατ', ἆρα κἄμ' ἐπισφάξαι τάφῳ
δοκοῦν Ἀχαιοῖς ἦλθες; ὡς φίλ' ἂν λέγοις.
σπεύδωμεν ἐγκονῶμεν· ἡγοῦ μοι, γέρον.
ΤΑ. σὴν παῖδα κατθανοῦσαν ὡς θάψῃς, γύναι,
ἥκω μεταστείχων σε· πέμπουσιν δέ με

δισσοί τ' Ἀτρεῖδαι καὶ λεὼς Ἀχαιϊκός.
ΕΚ. οἴμοι, τί λέξεις; οὐκ ἄρ' ὡς θανουμένους
μετῆλθες ἡμᾶς, ἀλλὰ σημανῶν κακά;
ὄλωλας, ὦ παῖ, μητρὸς ἁρπασθεῖσ' ἄπο·
ἡμεῖς δ' ἄτεκνοι τοὐπὶ σ'· ὦ τάλαιν' ἐγώ.
πῶς καί νιν ἐξεπράξατ'; ἆρ' αἰδούμενοι;
ἢ πρὸς τὸ δεινὸν ἤλθεθ' ὡς ἐχθράν, γέρον,
κτείνοντες; εἰπὲ καίπερ οὐ λέξων φίλα.
ΤΑ. διπλᾶ με χρῄζεις δάκρυα κερδᾶναι, γύναι,
σῆς παιδὸς οἴκτῳ· νῦν τε γὰρ λέγων κακὰ
τέγξω τόδ' ὄμμα, πρὸς τάφῳ θ' ὅτ' ὤλλυτο.
παρῆν μὲν ὄχλος πᾶς Ἀχαιϊκοῦ στρατοῦ
πλήρης πρὸ τύμβου σῆς κόρης ἐπὶ σφαγάς·
λαβὼν δ' Ἀχιλλέως παῖς Πολυξένην χερὸς
ἔστησ' ἐπ' ἄκρου χώματος, πέλας δ' ἐγώ·
λεκτοί τ' Ἀχαιῶν ἔκκριτοι νεανίαι,
σκίρτημα μόσχου σῆς καθέξοντες χεροῖν,
ἕσποντο· πλῆρες δ' ἐν χεροῖν λαβὼν δέπας
πάγχρυσον αἴρει χειρὶ παῖς Ἀχιλλέως
χοὰς θανόντι πατρί· σημαίνει δέ μοι
σιγὴν Ἀχαιῶν παντὶ κηρῦξαι στρατῷ.
κἀγὼ παραστὰς εἶπον ἐν μέσοις τάδε·
σιγᾶτ', Ἀχαιοί, σῖγα πᾶς ἔστω λεώς,
σίγα σιώπα· νήνεμον δ' ἔστησ' ὄχλον.
ὁ δ' εἶπεν· ὦ παῖ Πηλέως, πατὴρ δ' ἐμός,
δέξαι χοάς μου τάσδε κηλητηρίους,
νεκρῶν ἀγωγούς· ἐλθὲ δ', ὡς πίῃς μέλαν
κόρης ἀκραιφνὲς αἷμ', ὅ σοι δωρούμεθα
στρατός τε κἀγώ· πρευμενὴς δ' ἡμῖν γενοῦ
λῦσαί τε πρύμνας καὶ χαλινωτήρια
νεῶν δὸς ἡμῖν πρευμενοῦς τ' ἀπ' Ἰλίου

νόστου τυχόντας πάντας ἐς πάτραν μολεῖν.
τοσαῦτ᾽ ἔλεξε, πᾶς δ᾽ ἐπηύξατο στρατός.
εἶτ᾽ ἀμφίχρυσον φάσγανον κώπης λαβὼν
ἐξεῖλκε κολεοῦ, λογάσι δ᾽ Ἀργείων στρατοῦ
νεανίαις ἔνευσε παρθένον λαβεῖν.
ἣ δ᾽, ὡς ἐφράσθη, τόνδ᾽ ἐσήμηνεν λόγον·
ὦ τὴν ἐμὴν πέρσαντες Ἀργεῖοι πόλιν,
ἑκοῦσα θνῄσκω· μή τις ἅψηται χροὸς
τοὐμοῦ· παρέξω γὰρ δέρην εὐκαρδίως.
ἐλευθέραν δέ μ᾽, ὡς ἐλευθέρα θάνω,
πρὸς θεῶν μεθέντες κτείνατ᾽· ἐν νεκροῖσι γὰρ
δούλη κεκλῆσθαι βασιλὶς οὖσ᾽ αἰσχύνομαι.
λαοὶ δ᾽ ἐπερρόθησαν, Ἀγαμέμνων τ᾽ ἄναξ
εἶπεν μεθεῖναι παρθένον νεανίαις.
κἀπεὶ τόδ᾽ εἰσήκουσε δεσποτῶν ἔπος,
λαβοῦσα πέπλους ἐξ ἄκρας ἐπωμίδος
ἔρρηξε λαγόνας εἰς μέσας παρ᾽ ὀμφαλόν,
μαστούς τ᾽ ἔδειξε στέρνα θ᾽ ὡς ἀγάλματος
κάλλιστα, καὶ καθεῖσα πρὸς γαῖαν γόνυ
ἔλεξε πάντων τλημονέστατον λόγον·
ἰδού, τόδ᾽, εἰ μὲν στέρνον, ὦ νεανία,
παίειν προθυμεῖ, παῖσον, εἰ δ᾽ ὑπ᾽ αὐχένα
χρῄζεις, πάρεστι λαιμὸς εὐτρεπὴς ὅδε.
ὃ δ᾽ οὐ θέλων τε καὶ θέλων οἴκτῳ κόρης,
τέμνει σιδήρῳ πνεύματος διαρροάς·
κρουνοὶ δ᾽ ἐχώρουν· ἣ δὲ καὶ θνῄσκουσ᾽ ὅμως
πολλὴν πρόνοιαν εἶχεν εὐσχήμως πεσεῖν,
κρύπτουσ᾽ ἃ κρύπτειν ὄμματ᾽ ἀρσένων χρεών.
ἐπεὶ δ᾽ ἀφῆκε πνεῦμα θανασίμῳ σφαγῇ,
οὐδεὶς τὸν αὐτὸν εἶχεν Ἀργείων πόνον·
ἀλλ᾽ οἱ μὲν αὐτῶν τὴν θανοῦσαν ἐκ χερῶν

φύλλοις ἔβαλλον, οἱ δὲ πληροῦσιν πυρὰν
κορμοὺς φέροντες πευκίνους, ὁ δ' οὐ φέρων
πρὸς τοῦ φέροντος τοιάδ' ἤκουεν κακά·
ἕστηκας, ὦ κάκιστε, τῇ νεάνιδι
οὐ πέπλον οὐδὲ κόσμον ἐν χεροῖν ἔχων;
οὐκ εἶ τι δώσων τῇ περίσσ' εὐκαρδίῳ
ψυχήν τ' ἀρίστῃ; τοιάδ' ἀμφὶ σῆς λέγω
παιδὸς θανούσης, εὐτεκνωτάτην δέ σε
πασῶν γυναικῶν δυστυχεστάτην θ' ὁρῶ.

ΧΟ. δεινόν τι πῆμα Πριαμίδαις ἐπέζεσεν
πόλει τε τἠμῇ θεῶν ἀναγκαῖον τόδε.

ΕΚ. ὦ θύγατερ, οὐκ οἶδ' εἰς ὅ τι βλέψω κακῶν,
πολλῶν παρόντων· ἢν γὰρ ἅψωμαί τινος,
τόδ' οὐκ ἐᾷ με, παρακαλεῖ δ' ἐκεῖθεν αὖ
λύπη τις ἄλλη διάδοχος κακῶν κακοῖς.
καὶ νῦν τὸ μὲν σὸν ὥστε μὴ στένειν πάθος
οὐκ ἂν δυναίμην ἐξαλείψασθαι φρενός·
τὸ δ' αὖ λίαν παρεῖλες ἀγγελθεῖσά μοι
γενναῖος. οὔκουν δεινόν, εἰ γῆ μὲν κακὴ
τυχοῦσα καιροῦ θεόθεν εὖ στάχυν φέρει,
χρηστὴ δ' ἁμαρτοῦσ' ὧν χρεὼν αὐτὴν τυχεῖν
κακὸν δίδωσι καρπόν, ἄνθρωποι δ' ἀεὶ
ὁ μὲν πονηρὸς οὐδὲν ἄλλο πλὴν κακός,
ὁ δ' ἐσθλὸς ἐσθλὸς οὐδὲ συμφορᾶς ὕπο
φύσιν διέφθειρ', ἀλλὰ χρηστός ἐστ' ἀεί;
ἆρ' οἱ τεκόντες διαφέρουσιν ἢ τροφαί;
ἔχει γε μέντοι καὶ τὸ θρεφθῆναι καλῶς
δίδαξιν ἐσθλοῦ· τοῦτο δ' ἤν τις εὖ μάθῃ,
οἶδεν τό γ' αἰσχρόν, κανόνι τοῦ καλοῦ μαθών.
καὶ ταῦτα μὲν δὴ νοῦς ἐτόξευσεν μάτην·
σὺ δ' ἐλθὲ καὶ σήμηνον Ἀργείοις τάδε,

μὴ θιγγάνειν μοι μηδέν', ἀλλ' εἴργειν ὄχλον
τῆς παιδός. ἔν τοι μυρίῳ στρατεύματι
ἀκόλαστος ὄχλος ναυτική τ' ἀναρχία
κρείσσων πυρός, κακὸς δ' ὁ μή τι δρῶν κακόν.
σὺ δ' αὖ λαβοῦσα τεῦχος, ἀρχαία λάτρι,
βάψασ' ἔνεγκε δεῦρο ποντίας ἁλός,
ὡς παῖδα λουτροῖς τοῖς πανυστάτοις ἐμὴν
νύμφην τ' ἄνυμφον παρθένον τ' ἀπάρθενον
λούσω προθῶμαί θ', ὡς μὲν ἀξία, πόθεν;
οὐκ ἂν δυναίμην· ὡς δ' ἔχω· τί γὰρ πάθω;
κόσμον τ' ἀγείρασ' αἰχμαλωτίδων πάρα,
αἵ μοι πάρεδροι τῶνδ' ἔσω σκηνωμάτων
ναίουσιν, εἴ τις τοὺς νεωστὶ δεσπότας
λαθοῦσ' ἔχει τι κλέμμα τῶν αὑτῆς δόμων.
ὦ σχήματ' οἴκων, ὦ ποτ' εὐτυχεῖς δόμοι,
ὦ πλεῖστ' ἔχων κάλλιστά τ', εὐτεκνώτατε
Πρίαμε, γεραιά θ' ἥδ' ἐγὼ μήτηρ τέκνων,
ὡς ἐς τὸ μηδὲν ἥκομεν, φρονήματος
τοῦ πρὶν στερέντες. εἶτα δῆτ' ὀγκούμεθα
ὁ μέν τις ἡμῶν πλουσίοισι δώμασιν,
ὁ δ' ἐν πολίταις τίμιος κεκλημένος.
τὰ δ' οὐδέν· ἄλλως φροντίδων βουλεύματα
γλώσσης τε κόμποι. κεῖνος ὀλβιώτατος,
ὅτῳ κατ' ἦμαρ τυγχάνει μηδὲν κακόν.

ΧΟ. ἐμοὶ χρῆν συμφοράν, στρ.
ἐμοὶ χρῆν πημονὰν γενέσθαι,
Ἰδαίαν ὅτε πρῶτον ὕλαν
Ἀλέξανδρος εἰλατίναν
ἐτάμεθ', ἅλιον ἐπ' οἶδμα ναυστολήσων
Ἑλένας ἐπὶ λέκτρα, τὰν
καλλίσταν ὁ χρυσοφαὴς

Ἅλιος αὐγάζει.
πόνοι γὰρ καὶ πόνων ἀντ.
ἀνάγκαι κρείσσονες κυκλοῦνται.
κοινὸν δ' ἐξ ἰδίας ἀνοίας
κακὸν τᾷ Σιμουντίδι γᾷ
ὀλέθριον ἔμολε συμφορά τ' ἀπ' ἄλλων.
ἐκρίθη δ' ἔρις, ἂν ἐν Ἴ-
δᾳ κρίνει τρισσὰς μακάρων
παῖδας ἀνὴρ βούτας,
ἐπὶ δορὶ καὶ φόνῳ καὶ ἐμῶν μελάθρων λώβα·
ἐπῳδ.
στένει δὲ καί τις ἀμφὶ τὸν εὔροον Εὐρώταν
Λάκαινα πολυδάκρυτος ἐν δόμοις κόρα,
πολιόν τ' ἐπὶ κρᾶτα μάτηρ
τέκνων θανόντων
τίθεται χέρα δρύπτεταί τε παρειάν,
δίαιμον ὄνυχα τιθεμένα σπαραγμοῖς.

ΘΕΡΑΠΑΙΝΑ.

γυναῖκες, Ἑκάβη ποῦ ποθ' ἡ παναθλία,
ἡ πάντα νικῶσ' ἄνδρα καὶ θῆλυν σπορὰν
κακοῖσιν; οὐδεὶς στέφανον ἀνθαιρήσεται.
ΧΟ. τί δ', ὦ τάλαινα σῆς κακογλώσσου βοῆς;
ὡς οὔποθ' εὕδει λυπρά σου κηρύγματα.
ΘΕ. Ἑκάβῃ φέρω τόδ' ἄλγος· ἐν κακοῖσι δὲ
οὐ ῥᾴδιον βροτοῖσιν εὐφημεῖν στόμα.
ΧΟ. καὶ μὴν περῶσα τυγχάνει δόμων ὕπερ
ἥδ', ἐς δὲ καιρὸν σοῖσι φαίνεται λόγοις.
ΘΕ. ὦ παντάλαινα κἄτι μᾶλλον ἢ λέγω,
δέσποιν', ὄλωλας κοὐκέτ' εἶ βλέπουσα φῶς,
ἄπαις ἄνανδρος ἄπολις ἐξεφθαρμένη·

ΕΚ. οὐ καινὸν εἶπας, εἰδόσιν δ' ὠνείδισας.
ἀτὰρ τί νεκρὸν τόνδε μοι Πολυξένης
ἥκεις κομίζουσ', ἧς ἀπηγγέλθη τάφος
πάντων Ἀχαιῶν διὰ χερὸς σπουδὴν ἔχειν;
ΘΕ. ἥδ' οὐδὲν οἶδεν, ἀλλά μοι Πολυξένην
θρηνεῖ, νέων δὲ πημάτων οὐχ ἅπτεται.
ΕΚ. οἳ 'γὼ τάλαινα· μῶν τὸ βακχεῖον κάρα
τῆς θεσπιῳδοῦ δεῦρο Κασάνδρας φέρεις;
ΘΕ. ζῶσαν λέλακας, τὸν θανόντα δ' οὐ στένεις
τόνδ'. ἀλλ' ἄθρησον σῶμα γυμνωθὲν νεκροῦ,
εἴ σοι φανεῖται θαῦμα καὶ παρ' ἐλπίδας.
ΕΚ. οἴμοι, βλέπω δὴ παῖδ' ἐμὸν τεθνηκότα,
Πολύδωρον, ὅν μοι Θρῂξ ἔσῳζ' οἴκοις ἀνήρ.
ἀπωλόμην δύστηνος, οὐκέτ' εἰμὶ δή.
ὦ τέκνον τέκνον,
αἰαῖ, κατάρχομαι νόμον
βακχεῖον, ἐξ ἀλάστορος
ἀρτιμαθὴς κακῶν.
ΘΕ. ἔγνως γὰρ ἄτην παιδός, ὦ δύστηνε σύ;
ΕΚ. ἄπιστ' ἄπιστα, καινὰ καινὰ δέρκομαι.
ἕτερα δ' ἀφ' ἑτέρων κακὰ κακῶν κυρεῖ·
οὐδέποτ' ἀστένακτος ἀδάκρυτος ἁ-
μέρα ἐπισχήσει.
ΧΟ. δείν', ὦ τάλαινα, δεινὰ πάσχομεν κακά.
ΕΚ. ὦ τέκνον τέκνον ταλαίνας ματρός,
τίνι μόρῳ θνῄσκεις, τίνι πότμῳ κεῖσαι;
πρὸς τίνος ἀνθρώπων;
ΘΕ. οὐκ οἶδ'. ἐπ' ἀκταῖς νιν κυρῶ θαλασσίαις.
ΕΚ. ἔκβλητον, ἢ πέσημα φοινίου δορός,
ἐν ψαμάθῳ λευρᾷ;
ΘΕ. πόντου νιν ἐξήνεγκε πελάγιος κλύδων.

ΕΚ. ὤμοι, αἰαῖ, ἔμαθον ἐνύπνιον ὀμμάτων
ἐμῶν ὄψιν, οὔ με παρέβα φά-
σμα μελανόπτερον,
ἂν εἰσεῖδον ἀμφί σ',
ὦ τέκνον, οὐκέτ' ὄντα Διὸς ἐν φάει.
ΧΟ. τίς γάρ νιν ἔκτειν'; οἶσθ' ὀνειρόφρων φράσαι;
ΕΚ. ἐμὸς ἐμὸς ξένος, Θρῄκιος ἱππότας,
ἵν' ὁ γέρων πατὴρ ἔθετό νιν κρύψας.
ΧΟ. ὤμοι, τί λέξεις; χρυσὸν ὡς ἔχοι κτανών;
ΕΚ. ἄρρητ' ἀνωνόμαστα, θαυμάτων πέρα,
οὐχ ὅσι' οὐδ' ἀνεκτά. ποῦ δίκα ξένων;
ὦ κατάρατ' ἀνδρῶν, ὡς διεμοιράσω
χρόα, σιδαρέῳ τεμὼν φασγάνῳ
μέλεα τοῦδε παιδὸς οὐδ' ᾤκτίσω.
ΧΟ. ὦ τλῆμον, ὥς σε πολυπονωτάτην βροτῶν
δαίμων ἔθηκεν ὅστις ἐστί σοι βαρύς.
ἀλλ' εἰσορῶ γὰρ τοῦδε δεσπότου δέμας
'Αγαμέμνονος, τοὐνθένδε σιγῶμεν, φίλαι.

ΑΓΑΜΕΜΝΩΝ.

'Εκάβη, τί μέλλεις παῖδα σὴν κρύπτειν τάφῳ
ἐλθοῦσ', ἐφ' οἷσπερ Ταλθύβιος ἤγγειλέ μοι
μὴ θιγγάνειν σῆς μηδέν' 'Αργείων κόρης;
ἡμεῖς μὲν οὖν ἐῶμεν οὐδὲ ψαύομεν·
σὺ δὲ σχολάζεις, ὥστε θαυμάζειν ἐμέ.
ἥκω δ' ἀποστελῶν σε· τἀκεῖθεν γὰρ εὖ
πεπραγμέν' ἐστίν, εἴ τι τῶνδ' ἐστὶν καλῶς.
ἔα· τίν' ἄνδρα τόνδ' ἐπὶ σκηναῖς ὁρῶ
θανόντα Τρώων; οὐ γὰρ 'Αργεῖον πέπλοι
δέμας περιπτύσσοντες ἀγγέλλουσί μοι.
ΕΚ. δύστην', ἐμαυτὴν γὰρ λέγω λέγουσα σέ,

Ἑκάβη, τί δράσω; πότερα προσπέσω γόνυ
Ἀγαμέμνονος τοῦδ' ἢ φέρω σιγῇ κακά;

ΑΓ. τί μοι προσώπῳ νῶτον ἐγκλίνασα σὸν
δύρει, τὸ πραχθὲν δ' οὐ λέγεις; τίς ἔσθ' ὅδε;

ΕΚ. ἀλλ', εἴ με δούλην πολεμίαν θ' ἡγούμενος
γονάτων ἀπώσαιτ', ἄλγος ἂν προσθείμεθ' ἄν.

ΑΓ. οὔτοι πέφυκα μάντις, ὥστε μὴ κλύων
ἐξιστορῆσαι σῶν ὁδὸν βουλευμάτων.

ΕΚ. ἆρ' ἐκλογίζομαί γε πρὸς τὸ δυσμενὲς
μᾶλλον φρένας τοῦδ', ὄντος οὐχὶ δυσμενοῦς;

ΑΓ. εἴ τοί με βούλει τῶνδε μηδὲν εἰδέναι,
ἐς ταὐτὸν ἥκεις· καὶ γὰρ οὐδ' ἐγὼ κλύειν.

ΕΚ. οὐκ ἂν δυναίμην τοῦδε τιμωρεῖν ἄτερ
τέκνοισι τοῖς ἐμοῖσι. τί στρέφω τάδε;
τολμᾶν ἀνάγκη, κἂν τύχω κἂν μὴ τύχω.
Ἀγάμεμνον, ἱκετεύω σε τῶνδε γουνάτων
καὶ σοῦ γενείου δεξιᾶς τ' εὐδαίμονος.

ΑΓ. τί χρῆμα μαστεύουσα; μῶν ἐλεύθερον
αἰῶνα θέσθαι; ῥᾴδιον γάρ ἐστί σοι.

ΕΚ. οὐ δῆτα· τοὺς κακοὺς δὲ τιμωρουμένη
αἰῶνα τὸν σύμπαντα δουλεύειν θέλω.

ΑΓ. καὶ δὴ τίν' ἡμᾶς εἰς ἐπάρκεσιν καλεῖς;

*   *   *   *   *   *

ΕΚ. οὐδέν τι τούτων ὧν σὺ δοξάζεις, ἄναξ.
ὁρᾷς νεκρὸν τόνδ', οὗ καταστάζω δάκρυ;

ΑΓ. ὁρῶ· τὸ μέντοι μέλλον οὐκ ἔχω μαθεῖν.

ΕΚ. τοῦτόν ποτ' ἔτεκον κἄφερον ζώνης ὕπο.

ΑΓ. ἔστιν δὲ τίς σῶν οὗτος, ὦ τλῆμον, τέκνων;

ΕΚ. οὐ τῶν θανόντων Πριαμιδῶν ὑπ' Ἰλίῳ.

ΑΓ. ἦ γάρ τιν' ἄλλον ἔτεκες ἢ κείνους, γύναι;

ΕΚ. ἀνόνητά γ', ὡς ἔοικε, τόνδ' ὃν εἰσορᾷς.

ΑΓ. ποῦ δ' ὢν ἐτύγχαν', ἡνίκ' ὤλλυτο πτόλις;
ΕΚ. πατήρ νιν ἐξέπεμψεν ὀρρωδῶν θανεῖν.
ΑΓ. ποῖ τῶν τότ' ὄντων χωρίσας τέκνων μόνον;
ΕΚ. ἐς τήνδε χώραν, οὗπερ ηὑρέθη θανών.
ΑΓ. πρὸς ἄνδρ' ὃς ἄρχει τῆσδε Πολυμήστωρ χθονός;
ΕΚ. ἐνταῦθ' ἐπέμφθη πικροτάτου χρυσοῦ φύλαξ.
ΑΓ. θνῄσκει δὲ πρὸς τοῦ καὶ τίνος πότμου τυχών;
ΕΚ. τίνος δ' ὑπ' ἄλλου; Θρῄξ νιν ὤλεσε ξένος.
ΑΓ. ὦ τλῆμον· ἦ που χρυσὸν ἠράσθη λαβεῖν;
ΕΚ. τοιαῦτ', ἐπειδὴ ξυμφορὰν ἔγνω Φρυγῶν.
ΑΓ. ηὗρες δὲ ποῦ νιν, ἢ τίς ἤνεγκεν νεκρόν;
ΕΚ. ἥδ', ἐντυχοῦσα ποντίας ἀκτῆς ἔπι.
ΑΓ. τοῦτον ματεύουσ' ἢ πονοῦσ' ἄλλον πόνον;
ΕΚ. λούτρ' ᾤχετ' οἴσουσ' ἐξ ἁλὸς Πολυξένῃ.
ΑΓ. κτανών νιν, ὡς ἔοικεν, ἐκβάλλει ξένος.
ΕΚ. θαλασσόπλαγκτόν γ', ὧδε διατεμὼν χρόα.
ΑΓ. ὦ σχετλία σὺ τῶν ἀμετρήτων πόνων.
ΕΚ. ὄλωλα, κοὐδὲν λοιπόν, Ἀγάμεμνον, κακῶν.
ΑΓ. φεῦ φεῦ· τίς οὕτω δυστυχὴς ἔφυ γυνή;
ΕΚ. οὐκ ἔστιν, εἰ μὴ τὴν τύχην αὐτὴν λέγοις.
ἀλλ' ὧνπερ εἵνεκ' ἀμφὶ σὸν πίπτω γόνυ
ἄκουσον· εἰ μὲν ὅσιά σοι παθεῖν δοκῶ,
στέργοιμ' ἄν· εἰ δὲ τοὔμπαλιν, σύ μοι γενοῦ
τιμωρὸς ἀνδρὸς ἀνοσιωτάτου ξένου,
ὃς οὔτε τοὺς γῆς νέρθεν οὔτε τοὺς ἄνω
δείσας δέδρακεν ἔργον ἀνοσιώτατον·
κοινῆς τραπέζης πολλάκις τυχὼν ἐμοὶ
ξενίας τ' ἀριθμῷ πρῶτα τῶν ἐμῶν ξένων,
τυχὼν δ' ὅσων δεῖ καὶ λαβὼν προμηθίαν
ἔκτεινε, τύμβου δ', εἰ κτανεῖν ἐβούλετο,
οὐκ ἠξίωσεν, ἀλλ' ἀφῆκε πόντιον.

ἡμεῖς μὲν οὖν δοῦλοί τε κἀσθενεῖς ἴσως·
ἀλλ' οἱ θεοὶ σθένουσι χὠ κείνων κρατῶν
νόμος· νόμῳ γὰρ τοὺς θεοὺς ἡγούμεθα
καὶ ζῶμεν ἄδικα καὶ δίκαι' ὡρισμένοι·
ὃς εἰς σ' ἀνελθὼν εἰ διαφθαρήσεται,
καὶ μὴ δίκην δώσουσιν οἵτινες ξένους
κτείνουσιν ἢ θεῶν ἱερὰ τολμῶσιν φέρειν,
οὐκ ἔστιν οὐδὲν τῶν ἐν ἀνθρώποις ἴσον.
ταῦτ' οὖν ἐν αἰσχρῷ θέμενος αἰδέσθητί με·
οἴκτιρον ἡμᾶς, ὡς γραφεύς τ' ἀποσταθεὶς
ἰδοῦ με κἀνάθρησον οἷ' ἔχω κακά.
τύραννος ἦ ποτ', ἀλλὰ νῦν δούλη σέθεν,
εὔπαις ποτ' οὖσα, νῦν δὲ γραῦς ἄπαις θ' ἅμα,
ἄπολις ἔρημος ἀθλιωτάτη βροτῶν.
οἴμοι τάλαινα, ποῖ μ' ὑπεξάγεις πόδα;
ἔοικα πράξειν οὐδέν· ὦ τάλαιν' ἐγώ.
τί δῆτα θνητοὶ τἄλλα μὲν μαθήματα
μοχθοῦμεν ὡς χρὴ πάντα καὶ μαστεύομεν,
πειθὼ δὲ τὴν τύραννον ἀνθρώποις μόνην
οὐδέν τι μᾶλλον ἐς τέλος σπουδάζομεν
μισθοὺς διδόντες μανθάνειν, ἵν' ἦν ποτὲ
πείθειν ἅ τις βούλοιτο τυγχάνειν θ' ἅμα;
τί οὖν ἔτ' ἄν τις ἐλπίσαι πράξειν καλῶς;
οἱ μὲν γὰρ ὄντες παῖδες οὐκέτ' εἰσί μοι,
αὐτὴ δ' ἐπ' αἰσχροῖς αἰχμάλωτος οἴχομαι·
καπνὸν δὲ πόλεως τόνδ' ὑπερθρῴσκονθ' ὁρῶ.
καὶ μὴν ἴσως μὲν τοῦ λόγου κενὸν τόδε,
Κύπριν προβάλλειν· ἀλλ' ὅμως εἰρήσεται·
πρὸς σοῖσι πλευροῖς παῖς ἐμὴ κοιμίζεται
ἡ φοιβάς, ἣν καλοῦσι Κασάνδραν Φρύγες.
ποῦ τὰς φίλας δῆτ' εὐφρόνας δείξεις, ἄναξ,

ἢ τῶν ἐν εὐνῇ φιλτάτων ἀσπασμάτων
χάριν τίν' ἕξει παῖς ἐμή, κείνης δ' ἐγώ;
ἄκουε δή νυν· τὸν θανόντα τόνδ' ὁρᾷς;
τοῦτον καλῶς δρῶν ὄντα κηδεστὴν σέθεν
δράσεις. ἑνός μοι μῦθος ἐνδεὴς ἔτι.
εἴ μοι γένοιτο φθόγγος ἐν βραχίοσι
καὶ χερσὶ καὶ κόμαισι καὶ ποδῶν βάσει
ἢ Δαιδάλου τέχναισιν ἢ θεῶν τινος,
ὡς πάνθ' ὁμαρτῇ σῶν ἔχοιτο γουνάτων
κλαίοντ' ἐπισκήπτοντα παντοίους λόγους.
ὦ δέσποτ', ὦ μέγιστον Ἕλλησιν φάος,
πιθοῦ, παράσχες χεῖρα τῇ πρεσβύτιδι
τιμωρόν, εἰ καὶ μηδέν ἐστιν, ἀλλ' ὅμως.
ἐσθλοῦ γὰρ ἀνδρὸς τῇ δίκῃ θ' ὑπηρετεῖν
καὶ τοὺς κακοὺς δρᾶν πανταχοῦ κακῶς ἀεί.
ΧΟ. δεινόν γε, θνητοῖς ὡς ἅπαντα συμπίτνει,
καὶ τῆς ἀνάγκης οἱ νόμοι διώρισαν,
φίλους τιθέντες τούς γε πολεμιωτάτους
ἐχθρούς τε τοὺς πρὶν εὐμενεῖς ποιούμενοι.
ΑΓ. ἔγωγε καὶ σὸν παῖδα καὶ τύχας σέθεν,
Ἑκάβη, δι' οἶκτον χεῖρά θ' ἱκεσίαν ἔχω
καὶ βούλομαι θεῶν θ' εἵνεκ' ἀνόσιον ξένον
καὶ τοῦ δικαίου τήνδε σοι δοῦναι δίκην,
εἴ πως φανείη γ' ὥστε σοί τ' ἔχειν καλῶς,
στρατῷ τε μὴ δόξαιμι Κασάνδρας χάριν
Θρῄκης ἄνακτι τόνδε βουλεῦσαι φόνον.
ἔστιν γὰρ ᾗ ταραγμὸς ἐμπέπτωκέ μοι·
τὸν ἄνδρα τοῦτον φίλιον ἡγεῖται στρατός,
τὸν κατθανόντα δ' ἐχθρόν· εἰ δ' ἐμοὶ φίλος
ὅδ' ἐστί, χωρὶς τοῦτο κοὐ κοινὸν στρατῷ.
πρὸς ταῦτα φρόντιζ'· ὡς θέλοντα μέν μ' ἔχεις

σοὶ ξυμπονῆσαι καὶ ταχὺν προσαρκέσαι,
βραδὺν δ', Ἀχαιοῖς εἰ διαβληθήσομαι.

ΕΚ. φεῦ.
οὐκ ἔστι θνητῶν ὅστις ἔστ' ἐλεύθερος·
ἢ χρημάτων γὰρ δοῦλός ἐστιν ἢ τύχης,
ἢ πλῆθος αὐτὸν πόλεος ἢ νόμων γραφαὶ
εἴργουσι χρῆσθαι μὴ κατὰ γνώμην τρόποις.
ἐπεὶ δὲ ταρβεῖς τῷ τ' ὄχλῳ πλέον νέμεις,
ἐγώ σε θήσω τοῦδ' ἐλεύθερον φόβου.
σύνισθι μὲν γάρ, ἤν τι βουλεύσω κακὸν
τῷ τόνδ' ἀποκτείναντι, συνδράσῃς δὲ μή.
ἢν δ' ἐξ Ἀχαιῶν θόρυβος ἢ 'πικουρία
πάσχοντος ἀνδρὸς Θρῃκὸς οἷα πείσεται
φανῇ τις, εἶργε μὴ δοκῶν ἐμὴν χάριν.
τὰ δ' ἄλλα θάρσει· πάντ' ἐγὼ θήσω καλῶς.

ΑΓ. πῶς οὖν; τί δράσεις; πότερα φάσγανον χερὶ
λαβοῦσα γραίᾳ φῶτα βάρβαρον κτενεῖς,
ἢ φαρμάκοισιν, ἢ 'πικουρίᾳ τίνι;
τίς σοι ξυνέσται χείρ; πόθεν κτήσει φίλους;

ΕΚ. στέγαι κεκεύθασ' αἵδε Τρῳάδων ὄχλον.

ΑΓ. τὰς αἰχμαλώτους εἶπας, Ἑλλήνων ἄγραν;

ΕΚ. ξὺν ταῖσδε τὸν ἐμὸν φονέα τιμωρήσομαι.

ΑΓ. καὶ πῶς γυναιξὶν ἀρσένων ἔσται κράτος;

ΕΚ. δεινὸν τὸ πλῆθος σὺν δόλῳ τε δύσμαχον.

ΑΓ. δεινόν· τὸ μέντοι θῆλυ μέμφομαι γένος.

ΕΚ. τί δ'; οὐ γυναῖκες εἷλον Αἰγύπτου τέκνα
καὶ Λῆμνον ἄρδην ἀρσένων ἐξῴκισαν;
ἀλλ' ὡς γενέσθω· τόνδε μὲν μέθες λόγον,
πέμψον δέ μοι τήνδ' ἀσφαλῶς διὰ στρατοῦ
γυναῖκα. καὶ σὺ Θρῃκὶ πλαθεῖσα ξένῳ
λέξον· καλεῖ σ' ἄνασσα δή ποτ' Ἰλίου

Ἑκάβη, σὸν οὐκ ἔλασσον ἢ κείνης χρέος,
καὶ παῖδας· ὡς δεῖ καὶ τέκν' εἰδέναι λόγους
τοὺς ἐξ ἐκείνης. τὸν δὲ τῆς νεοσφαγοῦς
Πολυξένης ἐπίσχες, Ἀγάμεμνον, τάφον,
ὡς τώδ' ἀδελφὼ πλησίον μιᾷ φλογί,
δισσὴ μέριμνα μητρί, κρυφθῆτον χθονί.

ΑΓ. ἔσται τάδ' οὕτω· καὶ γὰρ εἰ μὲν ἦν στρατῷ
πλοῦς, οὐκ ἂν εἶχον τήνδε σοι δοῦναι χάριν·
νῦν δ', οὐ γὰρ ἵησ' οὐρίας πνοὰς θεός,
μένειν ἀνάγκη πλοῦν ὁρῶντας ἥσυχον.
γένοιτο δ' εὖ πως· πᾶσι γὰρ κοινὸν τόδε
ἰδίᾳ θ' ἑκάστῳ καὶ πόλει, τὸν μὲν κακὸν
κακόν τι πάσχειν, τὸν δὲ χρηστὸν εὐτυχεῖν·

ΧΟ. σὺ μέν, ὦ πατρὶς Ἰλιάς, στρ. ά.
τῶν ἀπορθήτων πόλις οὐκέτι λέξει·
τοῖον Ἑλλάνων νέφος ἀμφί σε κρύπτει
δορὶ δὴ δορὶ πέρσαν.
ἀπὸ δὲ στεφάναν κέκαρσαι
πύργων, κατὰ δ' αἰθάλου
κηλῖδ' οἰκτροτάταν κέχρωσαι·
τάλαιν', οὐκέτι σ' ἐμβατεύσω.
μεσονύκτιος ὠλλύμαν, ἀντ. α'.
ἦμος ἐκ δείπνων ὕπνος ἡδὺς ἐπ' ὄσσοις
σκίδναται, μολπᾶν δ' ἄπο καὶ χοροποιὸν
θυσίαν καταπαύσας
πόσις ἐν θαλάμοις ἔκειτο,
ξυστὸν δ' ἐπὶ πασσάλῳ,
ναύταν οὐκέθ' ὁρῶν ὅμιλον
Τροίαν Ἰλιάδ' ἐμβεβῶτα.
ἐγὼ δὲ πλόκαμον ἀναδέτοις στρ. β'.
μίτραισιν ἐρρυθμιζόμαν

χρυσέων ἐνόπτρων
λεύσσουσ' ἀτέρμονας εἰς αὐγάς,
ἐπιδέμνιος ὡς πέσοιμ' ἐς εὐνάν.
ἀνὰ δὲ κέλαδος ἔμολε πόλιν·
κέλευμα δ' ἦν κατ' ἄστυ Τροίας τόδ'· ὦ
παῖδες Ἑλλάνων, πότε δὴ πότε τὰν
Ἰλιάδα σκοπιὰν
πέρσαντες ἥξετ' οἴκους;
λέχη δὲ φίλια μονόπεπλος ἀντ. β'.
λιποῦσα, Δωρὶς ὡς κόρα,
σεμνὰν προσίζουσ'
οὐκ ἤνυσ' Ἄρτεμιν ἁ τλάμων·
ἄγομαι δὲ θανόντ' ἰδοῦσ' ἀκοίταν
τὸν ἐμὸν ἅλιον ἐπὶ πέλαγος,
πόλιν τ' ἀποσκοποῦσ', ἐπεὶ νόστιμον
ναῦς ἐκίνησεν πόδα καί μ' ἀπὸ γᾶς
ὥρισεν Ἰλιάδος·
τάλαιν' ἀπεῖπον ἄλγει,
τὰν τοῖν Διοσκόροιν Ἑλέναν κάσιν
Ἰδαῖόν τε βούταν ἐπῳδ.
αἰνόπαριν κατάρᾳ
διδοῦσ', ἐπεί με γᾶς
ἐκ πατρίας ἀπώλεσεν
ἐξῴκισέν τ' οἴκων γάμος, οὐ γάμος,
ἀλλ' ἀλάστορός τις οἰζύς·
ἃν μήτε πέλαγος ἅλιον ἀπαγάγοι πάλιν,
μήτε πατρῷον ἵκοιτ' ἐς οἶκον.

ΠΟΛΥΜΗΣΤΩΡ.

ὦ φίλτατ' ἀνδρῶν Πρίαμε, φιλτάτη δὲ σύ,
Ἑκάβη, δακρύω σ' εἰσορῶν πόλιν τε σήν,

τήν τ' ἀρτίως θανοῦσαν ἔκγονον σέθεν.
φεῦ·
οὐκ ἔστιν οὐδὲν πιστόν, οὔτ' εὐδοξία
οὔτ' αὖ καλῶς πράσσοντα μὴ πράξειν κακῶς.
φύρουσι δ' αὐτὰ θεοὶ πάλιν τε καὶ πρόσω
ταραγμὸν ἐντιθέντες, ὡς ἀγνωσίᾳ
σέβωμεν αὐτούς· ἀλλὰ ταῦτα μὲν τί δεῖ
θρηνεῖν προκόπτοντ' οὐδὲν ἐς πρόσθεν κακῶν;
σὺ δ', εἴ τι μέμφει τῆς ἐμῆς ἀπουσίας,
σχές· τυγχάνω γὰρ ἐν μέσοις Θρῄκης ὅροις
ἀπών, ὅτ' ἦλθες δεῦρ'· ἐπεὶ δ' ἀφικόμην,
ἤδη πόδ' ἔξω δωμάτων αἴροντί μοι
ἐς ταὐτὸν ἥδε συμπίτνει δμωὶς σέθεν,
λέγουσα μύθους, ὧν κλύων ἀφικόμην.

ΕΚ. αἰσχύνομαί σε προσβλέπειν ἐναντίον,
Πολυμῆστορ, ἐν τοιοῖσδε κειμένη κακοῖς.
ὅτῳ γὰρ ὤφθην εὐτυχοῦσ', αἰδώς μ' ἔχει
ἐν τῷδε πότμῳ τυγχάνουσ' ἵν' εἰμὶ νῦν
κοὐκ ἂν δυναίμην προσβλέπειν ὀρθαῖς κόραις.
ἀλλ' αὐτὸ μὴ δύσνοιαν ἡγήσῃ σέθεν,
Πολυμῆστορ· ἄλλως δ' αἴτιόν τι καὶ νόμος,
γυναῖκας ἀνδρῶν μὴ βλέπειν ἐναντίον.

ΠΟΛΥΜ. καὶ θαῦμά γ' οὐδέν. ἀλλὰ τίς χρεία σ' ἐμοῦ;
τί χρῆμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα;

ΕΚ. ἴδιον ἐμαυτῆς δή τι πρὸς σὲ βούλομαι
καὶ παῖδας εἰπεῖν σούς· ὀπάονας δέ μοι
χωρὶς κέλευσον τῶνδ' ἀποστῆναι δόμων.

ΠΟΛΥΜ. χωρεῖτ'· ἐν ἀσφαλεῖ γὰρ ἥδ' ἐρημία.
φίλη μὲν εἶ σύ, προσφιλὲς δέ μοι τόδε
στράτευμ' Ἀχαιῶν. ἀλλὰ σημαίνειν σε χρῆν
τί χρὴ τὸν εὖ πράσσοντα μὴ πράσσουσιν εὖ

φίλοις ἐπαρκεῖν· ὡς ἕτοιμός εἰμ᾽ ἐγώ.
ΕΚ. πρῶτον μὲν εἰπὲ παῖδ᾽ ὃν ἐξ ἐμῆς χερὸς
Πολύδωρον ἔκ τε πατρὸς ἐν δόμοις ἔχεις,
εἰ ζῇ· τὰ δ᾽ ἄλλα δεύτερόν σ᾽ ἐρήσομαι.
ΠΟΛΥΜ. μάλιστα· τοὐκείνου μὲν εὐτυχεῖς μέρος.
ΕΚ. ὦ φίλταθ᾽, ὡς εὖ κἀξίως σέθεν λέγεις.
ΠΟΛΥΜ. τί δῆτα βούλει δεύτερον μαθεῖν ἐμοῦ;
ΕΚ. εἰ τῆς τεκούσης τῆσδε μέμνηταί τί μου.
ΠΟΛΥΜ. καὶ δεῦρό γ᾽ ὡς σὲ κρύφιος ἐζήτει μολεῖν.
ΕΚ. χρυσὸς δὲ σῶς ὃν ἦλθεν ἐκ Τροίας ἔχων;
ΠΟΛΥΜ. σῶς, ἐν δόμοις γε τοῖς ἐμοῖς φρουρούμενος.
ΕΚ. σῶσόν νυν αὐτὸν μηδ᾽ ἔρα τῶν πλησίον.
ΠΟΛΥΜ. ἥκιστ᾽· ὀναίμην τοῦ παρόντος, ὦ γύναι.
ΕΚ. οἶσθ᾽ οὖν ἃ λέξαι σοί τε καὶ παισὶν θέλω;
ΠΟΛΥΜ. οὐκ οἶδα· τῷ σῷ τοῦτο σημανεῖς λόγῳ.
ΕΚ. ἔστ᾽, ὦ φιληθεὶς ὡς σὺ νῦν ἐμοὶ φιλεῖ,
ΠΟΛΥΜ. τί χρῆμ᾽ ὃ κἀμὲ καὶ τέκν᾽ εἰδέναι χρεών;
ΕΚ. χρυσοῦ παλαιαὶ Πριαμιδῶν κατώρυχες.
ΠΟΛΥΜ. ταῦτ᾽ ἔσθ᾽ ἃ βούλει παιδὶ σημῆναι σέθεν;
ΕΚ. μάλιστα, διὰ σοῦ γ᾽· εἶ γὰρ εὐσεβὴς ἀνήρ.
ΠΟΛΥΜ. τί δῆτα τέκνων τῶνδε δεῖ παρουσίας;
ΕΚ. ἄμεινον, ἢν σὺ κατθάνῃς, τούσδ᾽ εἰδέναι.
ΠΟΛΥΜ. καλῶς ἔλεξας· τῇδε καὶ σοφώτερον.
ΕΚ. οἶσθ᾽ οὖν Ἀθάνας Ἰλίας ἵνα στέγαι;
ΠΟΛΥΜ. ἐνταῦθ᾽ ὁ χρυσός ἐστι; σημεῖον δὲ τί;
ΕΚ. μέλαινα πέτρα γῆς ὑπερτέλλουσ᾽ ἄνω.
ΠΟΛΥΜ. ἔτ᾽ οὖν τι βούλει τῶν ἐκεῖ φράζειν ἐμοί;
ΕΚ. σῶσαί σε χρήμαθ᾽ οἷς συνεξῆλθον θέλω.
ΠΟΛΥΜ. ποῦ δῆτα; πέπλων ἐντός, ἢ κρύψασ᾽ ἔχεις;
ΕΚ. σκύλων ἐν ὄχλῳ ταῖσδε σῴζεται στέγαις.
ΠΟΛΥΜ. ποῦ δ᾽; αἵδ᾽ Ἀχαιῶν ναύλοχοι περιπτυχαί.

ΕΚ. ἰδίᾳ γυναικῶν αἰχμαλωτίδων στέγαι.
ΠΟΛΥΜ. τἄνδον δὲ πιστὰ κἀρσένων ἐρημία;
ΕΚ. οὐδεὶς Ἀχαιῶν ἔνδον, ἀλλ᾽ ἡμεῖς μόναι.
ἀλλ᾽ ἕρπ᾽ ἐς οἴκους· καὶ γὰρ Ἀργεῖοι νεῶν
λῦσαι ποθοῦσιν οἴκαδ᾽ ἐκ Τροίας πόδα·
ὡς πάντα πράξας ὧν σε δεῖ στείχῃς πάλιν
ξὺν παισὶν οὗπερ τὸν ἐμὸν ᾤκισας γόνον.
ΧΟ. οὔπω δέδωκας, ἀλλ᾽ ἴσως δώσεις δίκην·
ἀλίμενόν τις ὡς εἰς ἄντλον πεσὼν
λέχριος ἐκπεσεῖ φίλας καρδίας,
ἀμέρσας βίον. τὸ γὰρ ὑπέγγυον
δίκᾳ καὶ θεοῖσιν οὗ συμπίτνει,
ὀλέθριον ὀλέθριον κακόν.
ψεύσει σ᾽ ὁδοῦ τῆσδ᾽ ἐλπὶς ἥ σ᾽ ἐπήγαγεν
θανάσιμον πρὸς Ἅιδαν, ὦ τάλας·
ἀπολέμῳ δὲ χειρὶ λείψεις βίον.
ΠΟΛΥΜ. ὤμοι, τυφλοῦμαι φέγγος ὀμμάτων τάλας.
ΧΟ. ἠκούσατ᾽ ἀνδρὸς Θρῃκὸς οἰμωγήν, φίλαι;
ΠΟΛΥΜ. ὤμοι μάλ᾽ αὖθις, τέκνα, δυστήνου σφαγῆς.
ΧΟ. φίλαι, πέπρακται καίν᾽ ἔσω δόμων κακά.
ΠΟΛΥΜ. ἀλλ᾽ οὔτι μὴ φύγητε λαιψηρῷ ποδί.
βάλλων γὰρ οἴκων τῶνδ᾽ ἀναρρήξω μυχούς.
ἰδού, βαρείας χειρὸς ὁρμᾶται βέλος.
ΧΟ. βούλεσθ᾽ ἐπεσπέσωμεν; ὡς ἀκμὴ καλεῖ
Ἑκάβῃ παρεῖναι Τρῳάσιν τε συμμάχους.
ΕΚ. ἄρασσε, φείδου μηδέν, ἐκβάλλων πύλας·
οὐ γάρ ποτ᾽ ὄμμα λαμπρὸν ἐνθήσεις κόραις,
οὐ παῖδας ὄψει ζῶντας οὓς ἔκτειν᾽ ἐγώ.
ΧΟ. ἦ γὰρ καθεῖλες Θρῇκα καὶ κρατεῖς ξένου,
δέσποινα, καὶ δέδρακας οἷάπερ λέγεις;
ΕΚ. ὄψει νιν αὐτίκ᾽ ὄντα δωμάτων πάρος

τυφλὸν τυφλῷ στείχοντα παραφόρῳ ποδί,
παίδων τε δισσῶν σώμαθ', οὓς ἔκτειν' ἐγὼ
σὺν ταῖς ἀρίσταις Τρῳάσιν· δίκην δέ μοι
δέδωκε· χωρεῖ δ', ὡς ὁρᾷς, ὅδ' ἐκ δόμων.
ἀλλ' ἐκποδὼν ἄπειμι κἀποστήσομαι
θυμῷ ῥέοντι Θρῃκὶ δυσμαχωτάτῳ.

ΠΟΛΥΜ. ὤμοι ἐγώ, πᾷ βῶ,
πᾷ στῶ, πᾷ κέλσω;
τετράποδος βάσιν θηρὸς ὀρεστέρου
τιθέμενος ἐπὶ χεῖρα κατ' ἴχνος ποίαν
ἢ ταύταν ἢ τάνδ'
ἐξαλλάξω, τὰς
ἀνδροφόνους μάρψαι
χρῄζων Ἰλιάδας, αἵ με διώλεσαν;
τάλαιναι κόραι τάλαιναι Φρυγῶν,
ὦ κατάρατοι,
ποῖ καί με φυγᾷ πτώσσουσι μυχῶν;
εἴθε μοι ὀμμάτων αἱματόεν βλέφαρον
ἀκέσσαιο τυφλὸν ἀκέσσαι', Ἅλιε,
φέγγος ἀπαλλάξας.
ἆ ἆ.
σίγα· κρυπτὰν βάσιν αἰσθάνομαι
τάνδε γυναικῶν. πᾷ πόδ' ἐπᾴξας
σαρκῶν ὀστέων τ' ἐμπλησθῶ,
θοίναν ἀγρίων τιθέμενος θηρῶν,
ἀρνύμενος λώβαν
λύμας ἀντίποιν' ἐμᾶς; ὦ τάλας.
ποῖ πᾷ φέρομαι τέκν' ἔρημα λιπὼν
βάκχαις Ἅιδου διαμοιρᾶσαι,
σφακτὰν κυσί τε φονίαν δαῖτ' ἀνήμερον
οὐρείαν τ' ἐκβολάν;

πᾷ στῶ, πᾷ βῶ, πᾶ κάμψω,
ναῦς ὅπως ποντίοις πείσμασι, λινόκροκον
φᾶρος στέλλων, ἐπὶ τάνδε συθεὶς
τέκνων ἐμῶν φύλαξ
ὀλέθριον κοίταν;

ΧΟ. ὦ τλῆμον, ὥς σοι δύσφορ' εἴργασται κακά·
δράσαντι δ' αἰσχρὰ δεινὰ τἀπιτίμια.

ΠΟΛΥΜ. αἰαῖ, ἰὼ Θρῄκης
λογχοφόρον ἔνοπλον εὔιππον Ἄ-
ρει κάτοχον γένος.
ἰὼ Ἀχαιοί, ἰὼ Ἀτρεῖδαι.
βοὰν βοὰν ἀϋτῶ, βοάν·
ὦ ἴτε, μόλετε πρὸς θεῶν.
κλύει τις, ἢ οὐδεὶς ἀρκέσει; τί μέλλετε;
γυναῖκες ὤλεσάν με,
γυναῖκες αἰχμαλώτιδες.
δεινὰ δεινὰ πεπόνθαμεν·
ὤμοι ἐμᾶς λώβας.
ποῖ τράπωμαι, ποῖ πορευθῶ;
ἀμπτάμενος οὐράνιον
ὑψιπέτης ἐς μέλαθρον, Ὠρίων
ἢ Σείριος ἔνθα πυρὸς φλογέας ἀφίη-
σιν ὄσσων αὐγάς, ἢ τὸν ἐς Ἀίδα
μελανοχρῶτα πορθμὸν ᾄξω τάλας;

ΧΟ. ξυγγνώσθ', ὅταν τις κρείσσον' ἢ φέρειν κακὰ
πάθῃ, ταλαίνης ἐξαπαλλάξαι ζόης.

ΑΓ. κραυγῆς ἀκούσας ἦλθον· οὐ γὰρ ἥσυχος
πέτρας ὀρείας παῖς λέλακ' ἀνὰ στρατὸν
Ἠχὼ διδοῦσα θόρυβον. εἰ δὲ μὴ Φρυγῶν
πύργους πεσόντας ᾔσμεν Ἑλλήνων δορί,
φόβον παρέσχεν οὐ μέσως ὅδε κτύπος.

ΠΟΛΥΜ. ὦ φίλτατ᾽, ᾐσθόμην γάρ, Ἀγάμεμνον, σέθεν
φωνῆς ἀκούσας, εἰσορᾷς ἃ πάσχομεν;
ΑΓ. ἔα.
Πολυμῆστορ ὦ δύστηνε, τίς σ᾽ ἀπώλεσεν;
τίς ὄμμ᾽ ἔθηκε τυφλὸν αἱμάξας κόρας,
παῖδάς τε τούσδ᾽ ἔκτεινεν; ἦ μέγαν χόλον
σοὶ καὶ τέκνοισιν εἶχεν ὅστις ἦν ἄρα.
ΠΟΛΥΜ. Ἑκάβη με σὺν γυναιξὶν αἰχμαλωτίσιν
ἀπώλεσ᾽, οὐκ ἀπώλεσ᾽, ἀλλὰ μειζόνως.
ΑΓ. τί φής; σὺ τοὔργον εἴργασαι τόδ᾽, ὡς λέγει;
σὺ τόλμαν, Ἑκάβη, τήνδ᾽ ἔτλης ἀμήχανον;
ΠΟΛΥΜ. ὤμοι, τί λέξεις; ἦ γὰρ ἐγγύς ἐστί που;
σήμηνον, εἰπὲ ποῦ ᾽σθ᾽, ἵν᾽ ἁρπάσας χεροῖν
διασπάσωμαι καὶ καθαιμάξω χρόα.
ΑΓ. οὗτος, τί πάσχεις;
ΠΟΛΥΜ. πρὸς θεῶν σε λίσσομαι,
μέθες μ᾽ ἐφεῖναι τῇδε μαργῶσαν χέρα.
ΑΓ. ἴσχ᾽· ἐκβαλὼν δὲ καρδίας τὸ βάρβαρον
λέγ᾽, ὡς ἀκούσας σοῦ τε τῆσδέ τ᾽ ἐν μέρει
κρίνω δικαίως ἀνθ᾽ ὅτου πάσχεις τάδε.
ΠΟΛΥΜ. λέγοιμ᾽ ἄν. ἦν τις Πριαμιδῶν νεώτατος,
Πολύδωρος, Ἑκάβης παῖς, ὃν ἐκ Τροίας ἐμοὶ
πατὴρ δίδωσι Πρίαμος ἐν δόμοις τρέφειν,
ὕποπτος ὢν δὴ Τρωικῆς ἁλώσεως.
τοῦτον κατέκτειν᾽· ἀνθ᾽ ὅτου δ᾽ ἔκτεινά νιν,
ἄκουσον, ὡς εὖ καὶ σοφῇ προμηθίᾳ.
ἔδεισα μὴ σοὶ πολέμιος λειφθεὶς ὁ παῖς
Τροίαν ἀθροίσῃ καὶ ξυνοικίσῃ πάλιν,
γνόντες δ᾽ Ἀχαιοὶ ζῶντα Πριαμιδῶν τινα
Φρυγῶν ἐς αἶαν αὖθις ἄρειαν στόλον
κἄπειτα Θρῄκης πεδία τρίβοιεν τάδε

λεηλατοῦντες, γείτοσιν δ' εἴη κακὸν
Τρώων, ἐν ᾧπερ νῦν, ἄναξ, ἐκάμνομεν.
Ἑκάβη δὲ παιδὸς γνοῦσα θανάσιμον μόρον
λόγῳ με τοιῷδ' ἤγαγ', ὡς κεκρυμμένας
θήκας φράσουσα Πριαμιδῶν ἐν Ἰλίῳ
χρυσοῦ· μόνον δὲ σὺν τέκνοισί μ' εἰσάγει
δόμους, ἵν' ἄλλος μή τις εἰδείη τάδε.
ἵζω δὲ κλίνης ἐν μέσῳ κάμψας γόνυ·
πολλαὶ δὲ χειρὸς αἱ μὲν ἐξ ἀριστερᾶς,
αἱ δ' ἔνθεν, ὡς δὴ παρὰ φίλῳ, Τρώων κόραι
θάκους ἔχουσαι, κερκίδ' Ἠδωνῆς χερὸς
ᾔνουν, ὑπ' αὐγὰς τούσδε λεύσσουσαι πέπλους·
ἄλλαι δὲ κάμακα Θρῃκίαν θεώμεναι
γυμνόν μ' ἔθηκαν διπτύχου στολίσματος.
ὅσαι δὲ τοκάδες ἦσαν, ἐκπαγλούμεναι
τέκν' ἐν χεροῖν ἔπαλλον, ὡς πρόσω πατρὸς
γένοιντο, διαδοχαῖς ἀμείβουσαι χεροῖν.
κᾆτ' ἐκ γαληνῶν, πῶς δοκεῖς; προσφθεγμάτων
εὐθὺς λαβοῦσαι φάσγαν' ἐκ πέπλων ποθὲν
κεντοῦσι παῖδας, αἱ δὲ πολεμίων δίκην
ξυναρπάσασαι τὰς ἐμὰς εἶχον χέρας
καὶ κῶλα· παισὶ δ' ἀρκέσαι χρῄζων ἐμοῖς,
εἰ μὲν πρόσωπον ἐξανισταίην ἐμόν,
κόμης κατεῖχον, εἰ δὲ κινοίην χέρας,
πλήθει γυναικῶν οὐδὲν ἤνυον τάλας.
τὸ λοίσθιον δέ, πῆμα πήματος πλέον,
ἐξειργάσαντο δείν'· ἐμῶν γὰρ ὀμμάτων,
πόρπας λαβοῦσαι, τὰς ταλαιπώρους κόρας
κεντοῦσιν αἱμάσσουσιν· εἶτ' ἀνὰ στέγας
φυγάδες ἔβησαν· ἐκ δὲ πηδήσας ἐγὼ
θὴρ ὣς διώκω τὰς μιαιφόνους κύνας,

ἅπαντ᾽ ἐρευνῶν τοῖχον ὡς κυνηγέτης
βάλλων ἀράσσων. τοιάδε σπεύδων χάριν
πέπονθα τὴν σὴν πολέμιόν τε σὸν κτανών,
Ἀγάμεμνον. ὡς δὲ μὴ μακροὺς τείνω λόγους,
εἴ τις γυναῖκας τῶν πρὶν εἴρηκεν κακῶς,
ἢ νῦν λέγων ἔστιν τις ἢ μέλλει λέγειν,
ἅπαντα ταῦτα συντεμὼν ἐγὼ φράσω·
γένος γὰρ οὔτε πόντος οὔτε γῆ τρέφει
τοιόνδ᾽· ὁ δ᾽ ἀεὶ ξυντυχὼν ἐπίσταται.

ΧΟ. μηδὲν θρασύνου, μηδὲ τοῖς σαυτοῦ κακοῖς
τὸ θῆλυ συνθεὶς ὧδε πᾶν μέμψῃ γένος·
πολλαὶ γὰρ ἐσμέν· αἱ μὲν εἰσ᾽ ἐπίφθονοι,
αἱ δ᾽ εἰς ἀριθμὸν οὐ κακῶν πεφύκαμεν.

ΕΚ. Ἀγάμεμνον, ἀνθρώποισιν οὐκ ἐχρῆν ποτὲ
τῶν πραγμάτων τὴν γλῶσσαν ἰσχύειν πλέον.
ἀλλ᾽, εἴτε χρήστ᾽ ἔδρασε, χρήστ᾽ ἔδει λέγειν,
εἴτ᾽ αὖ πονηρά, τοὺς λόγους εἶναι σαθροὺς
καὶ μὴ δύνασθαι τἄδικ᾽ εὖ λέγειν ποτέ.
σοφοὶ μὲν οὖν εἰσ᾽ οἱ τάδ᾽ ἠκριβωκότες,
ἀλλ᾽ οὐ δύνανται διὰ τέλους εἶναι σοφοί,
κακῶς δ᾽ ἀπώλοντ᾽· οὔτις ἐξήλυξέ πω.
καί μοι τὸ μὲν σὸν ὧδε φροιμίοις ἔχει·
πρὸς τόνδε δ᾽ εἶμι καὶ λόγοις ἀμείψομαι,
ὃς φῂς Ἀχαιῶν πόνον ἀπαλλάσσων διπλοῦν
Ἀγαμέμνονός θ᾽ ἕκατι παῖδ᾽ ἐμὸν κτανεῖν.
ἀλλ᾽, ὦ κάκιστε, πρῶτον οὐ ποτ᾽ ἂν φίλον
τὸ βάρβαρον γένοιτ᾽ ἂν Ἕλλησιν γένος
οὐδ᾽ ἂν δύναιτο. τίνα δὲ καὶ σπεύδων χάριν
πρόθυμος ἦσθα; πότερα κηδεύσων τινὰ
ἢ συγγενὴς ὤν, ἢ τίν᾽ αἰτίαν ἔχων;
ἢ σῆς ἔμελλον γῆς τεμεῖν βλαστήματα

πλεύσαντες αὖθις; τίνα δοκεῖς πείσειν τάδε;
ὁ χρυσός, εἰ βούλοιο τἀληθῆ λέγειν,
ἔκτεινε τὸν ἐμὸν παῖδα καὶ κέρδη τὰ σά.
ἐπεὶ δίδαξον τοῦτο· πῶς, ὅτ' ηὐτύχει
Τροία, πέριξ δὲ πύργος εἶχ' ἔτι πτόλιν,
ἔζη τε Πρίαμος Ἕκτορός τ' ἤνθει δόρυ,
τί δ' οὐ τότ', εἴπερ τῷδ' ἐβουλήθης χάριν
θέσθαι, τρέφων τὸν παῖδα κἀν δόμοις ἔχων
ἔκτεινας ἢ ζῶντ' ἦλθες Ἀργείοις ἄγων;
ἀλλ' ἡνίχ' ἡμεῖς οὐκέτ' ἐσμὲν ἐν φάει,
καπνῷ δ' ἐσήμην' ἄστυ πολεμίων ὕπο,
ξένον κατέκτας σὴν μολόντ' ἐφ' ἑστίαν.
πρὸς τοῖσδέ νυν ἄκουσον, ὡς φανῇς κακός.
χρῆν σ', εἴπερ ἦσθα τοῖς Ἀχαιοῖσιν φίλος,
τὸν χρυσὸν ὃν φῂς οὐ σὸν ἀλλὰ τοῦδ' ἔχειν
δοῦναι φέροντα πενομένοις τε καὶ χρόνον
πολὺν πατρῴας γῆς ἀπεξενωμένοις·
σὺ δ' οὐδὲ νῦν πω σῆς ἀπαλλάξαι χερὸς
τολμᾷς, ἔχων δὲ καρτερεῖς ἔτ' ἐν δόμοις.
καὶ μὴν τρέφων μὲν ὥς σε παῖδα χρῆν τρέφειν
σώσας τε τὸν ἐμόν, εἶχες ἂν καλὸν κλέος·
ἐν τοῖς κακοῖς γὰρ ἀγαθοὶ σαφέστατοι
φίλοι· τὰ χρηστὰ δ' αὔθ' ἕκαστ' ἔχει φίλους.
εἰ δ' ἐσπάνιζες χρημάτων, ὁ δ' ηὐτύχει,
θησαυρὸς ἄν σοι παῖς ὑπῆρχ' οὑμὸς μέγας·
νῦν δ' οὔτ' ἐκεῖνον ἄνδρ' ἔχεις σαυτῷ φίλον,
χρυσοῦ τ' ὄνησις οἴχεται παῖδές τε σοί,
αὐτός τε πράσσεις ὧδε. σοὶ δ' ἐγὼ λέγω,
Ἀγάμεμνον, εἰ τῷδ' ἀρκέσεις, κακὸς φανεῖ·
οὔτ' εὐσεβῆ γὰρ οὔτε πιστὸν οἷς ἐχρῆν,
οὐχ ὅσιον, οὐ δίκαιον εὖ δράσεις ξένον·

αὐτὸν δὲ χαίρειν τοῖς κακοῖς σε φήσομεν
τοιοῦτον ὄντα· δεσπότας δ᾽ οὐ λοιδορῶ.

ΧΟ. φεῦ φεῦ· βροτοῖσιν ὡς τὰ χρηστὰ πράγματα
χρηστῶν ἀφορμὰς ἐνδίδωσ᾽ ἀεὶ λόγων.

ΑΓ. ἀχθεινὰ μέν μοι τἀλλότρια κρίνειν κακά,
ὅμως δ᾽ ἀνάγκη· καὶ γὰρ αἰσχύνην φέρει,
πρᾶγμ᾽ ἐς χέρας λαβόντ᾽ ἀπώσασθαι τόδε.
ἐμοὶ δ᾽, ἵν᾽ εἰδῇς, οὔτ᾽ ἐμὴν δοκεῖς χάριν
οὔτ᾽ οὖν Ἀχαιῶν ἄνδρ᾽ ἀποκτεῖναι ξένον,
ἀλλ᾽ ὡς ἔχῃς τὸν χρυσὸν ἐν δόμοισι σοῖς.
λέγεις δὲ σαυτῷ πρόσφορ᾽ ἐν κακοῖσιν ὤν.
τάχ᾽ οὖν παρ᾽ ὑμῖν ῥᾴδιον ξενοκτονεῖν·
ἡμῖν δέ γ᾽ αἰσχρὸν τοῖσιν Ἕλλησιν τόδε.
πῶς οὖν σε κρίνας μὴ ἀδικεῖν φύγω ψόγον;
οὐκ ἂν δυναίμην· ἀλλ᾽ ἐπεὶ τὰ μὴ καλὰ
πράσσειν ἐτόλμας, τλῆθι καὶ τὰ μὴ φίλα.

ΠΟΛΥΜ. οἴμοι, γυναικός, ὡς ἔοιχ᾽, ἡσσώμενος
δούλης ὑφέξω τοῖς κακίοσιν δίκην.

ΕΚ. οὔκουν δικαίως, εἴπερ εἰργάσω κακά;

ΠΟΛΥΜ. οἴμοι τέκνων τῶνδ᾽ ὀμμάτων τ᾽ ἐμῶν, τάλας.

ΕΚ. ἀλγεῖς; τί δὴ ᾽μέ; παιδὸς οὐκ ἀλγεῖν δοκεῖς;

ΠΟΛΥΜ. χαίρεις ὑβρίζουσ᾽ εἰς ἔμ᾽, ὦ πανοῦργε σύ;

ΕΚ. οὐ γάρ με χαίρειν χρή σε τιμωρουμένην;

ΠΟΛΥΜ. ἀλλ᾽ οὐ τάχ᾽, ἡνίκ᾽ ἄν σε ποντία νοτὶς

ΕΚ. μῶν ναυστολήσῃ γῆς ὅρους Ἑλληνίδος;

ΠΟΛΥΜ. κρύψῃ μὲν οὖν πεσοῦσαν ἐκ καρχησίων.

ΕΚ. πρὸς τοῦ βιαίων τυγχάνουσαν ἁλμάτων;

ΠΟΛΥΜ. αὐτὴ πρὸς ἱστὸν ναὸς ἀμβήσει ποδί.

ΕΚ. ὑποπτέροις νώτοισιν ἢ ποίῳ τρόπῳ;

ΠΟΛΥΜ. κύων γενήσει πύρσ᾽ ἔχουσα δέργματα.

ΕΚ. πῶς δ᾽ οἶσθα μορφῆς τῆς ἐμῆς μετάστασιν;

ΠΟΛΥΜ. ὁ Θρῃξὶ μάντις εἶπε Διόνυσος τάδε.
ΕΚ. σοὶ δ' οὐκ ἔχρησεν οὐδὲν ὧν ἔχεις κακῶν;
ΠΟΛΥΜ. οὐ γάρ ποτ' ἂν σύ μ' εἷλες ὧδε σὺν δόλῳ.
ΕΚ. θανοῦσα δ' ἢ ζῶσ' ἐνθάδ' ἐκπλήσω βίον;
ΠΟΛΥΜ. θανοῦσα· τύμβῳ δ' ὄνομα σῷ κεκλήσεται
ΕΚ. μορφῆς ἐπῳδόν, ἢ τί, τῆς ἐμῆς ἐρεῖς;
ΠΟΛΥΜ. κυνὸς ταλαίνης σῆμα, ναυτίλοις τέκμαρ.
ΕΚ. οὐδὲν μέλει μοι σοῦ γέ μοι δόντος δίκην.
ΠΟΛΥΜ. καὶ σήν γ' ἀνάγκη παῖδα Κασάνδραν θανεῖν.
ΕΚ. ἀπέπτυσ'· αὐτῷ ταῦτά σοι δίδωμ' ἔχειν.
ΠΟΛΥΜ. κτενεῖ νιν ἡ τοῦδ' ἄλοχος, οἰκουρὸς πικρά.
ΕΚ. μήπω μανείη Τυνδαρὶς τοσόνδε παῖς.
ΠΟΛΥΜ. καὐτόν γε τοῦτον, πέλεκυν ἐξάρασ' ἄνω.
ΑΓ. οὗτος σύ, μαίνει καὶ κακῶν ἐρᾷς τυχεῖν;
ΠΟΛΥΜ. κτεῖν', ὡς ἐν Ἄργει φόνια λουτρά σ' ἀναμένει.
ΑΓ. οὐχ ἕλξετ' αὐτόν, δμῶες, ἐκποδὼν βίᾳ;
ΠΟΛΥΜ. ἀλγεῖς ἀκούων; ΑΓ. οὐκ ἐφέξετε στόμα;
ΠΟΛΥΜ. ἐγκλῄετ'· εἴρηται γάρ.
ΑΓ. οὐχ ὅσον τάχος
νήσων ἐρήμων αὐτὸν ἐκβαλεῖτέ ποι,
ἐπείπερ οὕτω καὶ λίαν θρασυστομεῖ;
Ἑκάβη, σὺ δ', ὦ τάλαινα, διπτύχους νεκροὺς
στείχουσα θάπτε· δεσποτῶν δ' ὑμᾶς χρεὼν
σκηναῖς πελάζειν, Τρῳάδες· καὶ γὰρ πνοὰς
πρὸς οἶκον ἤδη τάσδε πομπίμους ὁρῶ.
εὖ δ' ἐς πάτραν πλεύσαιμεν, εὖ δὲ τὰν δόμοις
ἔχοντ' ἴδοιμεν τῶνδ' ἀφειμένοι πόνων.
ΧΟ. ἴτε πρὸς λιμένας σκηνάς τε, φίλαι,
τῶν δεσποσύνων πειρασόμεναι
μόχθων· στερρὰ γὰρ ἀνάγκη.

NOTES.

1. **σκότου πύλας** for the more usual Ἅιδου πύλας. Hom. Il. ix. 312, Aesch. Ag. 1291, Eur. Hipp. 56.

2. **Ἅιδης...ᾤκισται**, 'where Hades' abode has been fixed.' Ἅιδης here is the god (as always in Homer: cf. Leaf on Il. i. 3), not his realm. The use of the word *οἰκίζω* implies that he is regarded as a settler in a new (and undesirable, *χωρὶς θεῶν*) land.

3. **Κισσέως.** So Virgil Aen. vii. 320 calls her 'Cisseis,' though Homer Il. xvi. 718 says she was daughter of Dymas.

6. **ὑπεξέπεμψε**, 'sent me *secretly* (*ὑπ-*) out' of the country.

8. The Thracian Chersonese (so called to distinguish it from other *χερσόνησοι*, 'peninsulas,' e.g. the Tauric, mod. Crimea) was early colonised by the Greeks. Herodotus vi. 34 sq. tells how the family of the 'tyrant of the Chersonese' first came there in the days of Peisistratus; probably several other Athenian families had valuable estates there too.

9. **σπείρει.** Corn and wine were the chief products of Thrace: probably the accounts of the severity of the climate were exaggerated. Corn was especially exported from the Chersonese, and was of good quality, Plin. xviii. 12. Homer Il. xx. 485 calls Thrace *ἐριβῶλαξ*.

φίλιππον. The Thracians were at all times famous for their horses (Il. xiv. 227): a white breed is specially mentioned, *λευκότεροι χιόνος, θείειν δ' ἀνέμοισιν ὁμοῖοι*, Il. x. 437.

δορὶ implies unconstitutional rule by force.

13. **ὅ** = *δι' ὅ*. So *ταῦτα*, Andr. 212 *ταῦτά τοί σ' ἔχθει πόσις*: Ar. Nub. 320 *ταῦτ' ἄρ' ἀκούσασ' αὐτῶν τὸ φθέγμ' ἡ ψυχή μου πεπότηται*: cf. Soph. Phil. 142 *τό μοι ἔννεπε*, 'tell me therefore.' Hom. Il. iii. 176.

14. **ὅπλα** defensive, *ἔγχος* offensive.

16. **ὄρθ' ἕκειθ' ὁρίσματα.** This probably refers to the boundary stones (Il. xxi. 405 *τόν ῥ' ἄνδρες πρότεροι θέσαν ἔμμεναι οὖρον ἀρούρης*) which would be thrown down on the conquest of the country.

20. 'beneath his nurturing like some young plant I grew in stature —bootlessly.' For the plur. *τροφαῖς*, cf. Aesch. Ag. 1158 *ἀμφὶ σὰς ἀϊόνας τάλαιν' ἠνυτόμαν τροφαῖς.* So infr. 82 *φυλακαῖσιν.* For the metaphor, cf. Od. xiv. 175 *τὸν ἐπεὶ θρέψαν θεοὶ ἔρνεϊ ἶσον*, of Telemachus.

23. **αὐτὸς**, sc. *πατήρ*, supplied from *πατρῴα* in the previous line.

θεοδμήτῳ. Poseidon and Apollo had worked as builders for Laomedon, King of Troy, who, when the task was finished, *βιήσατο μισθὸν ἅπαντα | ...ἀπειλήσας δ' ἀπέπεμπεν*, Il. xxi. 451.

24. **ἐκ**, 'at the hand of': the action is viewed as *proceeding from* the author: this use of *ἐκ* for the more usual *ὑπό*, though common in Herodotus, is rare in Attic. Soph. O. T. 854 *διεῖπε χρῆναι παιδὸς ἐξ ἐμοῦ θανεῖν*, Ant. 63.

The slaughter of Priam by Pyrrhus is not mentioned by Homer, but cf. Eur. Tro. 16 *πρὸς δὲ κρηπίδων* (base of the altar) *βάθροις | πέπτωκε Πρίαμος Ζηνὸς Ἑρκείου θανών*: Virg. Aen. ii. 547 'altaria ad ipsa trementem | traxit, etc.' This same Pyrrhus was to sacrifice another victim at the altar, Polyxena, last (save Cassandra) of Priam's daughters: infr. 566 sq. *σφάζειν* is properly used of cutting the throat of victims.

26. The emphatic position of *ξένος πατρῷος* marks the atrocity of the criminal, who added to murder breach of hospitality.

27. **ἔχῃ** more vivid than the regular *ἔχοι.* Thompson's Gr. Synt. p. 255.

28. Before *ἐπ' ἀκταῖς* supply *ἄλλοτε*, as in Soph. Tr. 11 *φοιτῶν ἐναργὴς ταῦρος, ἄλλοτ' αἰόλος | δράκων κ.τ.λ.* Others read *ἐπ' ἀκτῆς* and take *κεῖμαι* to mean 'I am now lying.'

29. 'tossed in the waves' frequent ebb and flow': the ebb and flow of the waves reminds the poet of the *δίαυλος*, where the track lay up one side of the course and down again to the starting-place.

30. **νῦν δ' ὑπὲρ κ.τ.λ.** 'My wraith is present in a dream to my mother.' Cf. Od. iv. 803 of the vision of a friend appearing to Penelope, *στῆ δ' ἄρ' ὑπὲρ κεφαλῆς καί μιν πρὸς μῦθον ἔειπεν.*

31. **ἀΐσσω.** This is perhaps the only exception to the rule that in Tragedy *ᾄσσω*, not *ἀΐσσω*, is found in trimeter verse. Homer on the contrary always uses the trisyllabic form.

32. **τριταῖον φέγγος**: a similar redundance (*δευτεραῖος τριταῖος* etc. meaning on the second, third etc. *day*) is found Hipp. 275 *τριταίαν ἡμέραν.* Thuc. v. 75 *προτεραίᾳ ἡμέρᾳ.*

αἰωρούμενος, 'hovering': cf. Soph. El. 1390 *ὄνειρον αἰωρούμενον. αἰώρημα* was the stage machine used for representing figures above the usual level.

35. **ναῦς ἔχοντες**, '*though* provided with ships, *yet* sit idle...*for* the son of Peleus, etc.'

37. **τύμβος** is properly the mound or barrow, on the summit of which was placed the *στήλη*, a pillar commemorating the deceased, often adorned with a sculptured likeness, amid surroundings suggested by his vocation: representations of banquets and parting scenes are frequently found also. In Hom. Il. xi. 371 Paris takes aim at Diomedes *στήλῃ κεκλιμένος ἀνδροκμήτῳ ἐπὶ τύμβῳ* | *Ἴλου Δαρδανίδαο.*

39. **εὐθύνοντας**, sc. *στρατιώτας*, understood from *στράτευμα* above.

40. **ἀδελφὴν** is direct object to *αἰτεῖ*, and *λαβεῖν* an explanatory infinitive.

One post-Homeric version of Achilles' death was that, enamoured of Polyxena, he came to a rendezvous assigned by her, and was there slain by Paris. This would account for his demand for her sacrifice. Cf. Seneca, Tro. 204 *desponsa nostris cineribus Polyxena.*

41. Cf. I. T. 243 *δίπτυχοι νεανίαι,* | *θεᾷ φίλον πρόσφαγμα καὶ θυτήριον* | *'Αρτέμιδι.* *φίλον*, 'desired.'

44. **τῷδ'...ἐν ἤματι**, 'this coming day': as it is now supposed to be night or early morning.

47. The souls of the unburied could not enter the Elysian fields: hence the importance attached by the Greeks to the due burial even of enemies: cf. Elpenor's prayer to Odysseus (Od. xi. 72) *μή μ' ἄκλαυτον ἄθαπτον ἰὼν ὄπιθεν καταλείπειν* | *νοσφισθείς, μή τοί τι θεῶν μήνιμα* (cause of divine anger) *γένωμαι.*

51. **ὅσονπερ τυχεῖν.** 'The neut. plur. accus. of pronouns and adjectives can stand after *τυγχάνειν* and *κυρεῖν*, not as an accus. directly governed by the verb, but rather as a species of cognate or adverbial accusative.' Jebb on Soph. O. T. 1298. This passage shows that the usage is not confined to *plural* accusatives. Cf. Aesch. Cho. 711 *τυγχάνειν τὰ πρόσφορα*, Eur. Ph. 1666 *οὐ γὰρ ἂν τύχοις τάδε.*

53. **πτερᾷ πόδα.** Verbs signifying motion take an accusative of the instrument or limb used, is Porson's remark on Eur. Or. 1427: thus he explains the common phrase *βαίνειν πόδα*, found in e.g. Eur. El. 94, 1173, Heracl. 805, Phoen. 1412. Prof. Jebb regards *βαίνειν* in these passages as transitive.

55. 'who after a royal home hast come to see the day of slavery': *ἐκ*, 'after,' denoting change, as Soph. O. T. 454 *τυφλὸς ἐκ δεδορκότος*: Xen. Cyr. 3. 1. 17 *ἐξ ἄφρονος σώφρων γεγένηται.*

56. **δούλειον ἦμαρ.** This Homeric use of *ἦμαρ* to denote a condition occurs also Andr. 99. I know of no other instance in tragedy.

57. 'making equipoise of present woe with past prosperity.' *σήκωμα* is a weight in the balance: cf. Eur. Heracl. 690 *σμικρὸν τὸ σὸν σήκωμα προστίθης φίλοις.*

59. Hecuba, in a frenzy of alarm at the visions of her sleep, appears supported by her fellow captives. *πρὸ δόμων*: the conventional background on the Greek stage from the middle of the fifth century was a palace or temple front. In 17 out of the 25 extant plays of Soph. and Eur. this is required (Haigh, Attic Theatre, p. 168): in the Hecuba however an encampment is the background, a fact which the poet seems to have forgotten, when he uses the words *πρὸ δόμων.*

60. Cf. Andr. 64 *ὦ φιλτάτη σύνδουλε, σύνδουλος γὰρ εἶ | τῇ πρόσθ' ἀνάσσῃ τῇδε, νῦν δὲ δυστυχεῖ.*

62. Anapaestic systems as a rule avoid successions of short syllables; a proceleusmatic (⏑⏑⏑⏑) is accordingly very rare, and a proceleusmatic followed, as here, by an anapaest, quite extraordinary: it is intended to express frenzied excitement.

63. **γεραιᾶς**: cf. Hipp. 170. The quantity of *-αι-* in such cases is due to the change of *i* to *y* in pronunciation.

64. **προσλαζύμεναι**: *λάζομαι* is Epic: *λάζυμαι* Attic, except in the imperat., when *λάζου* is used: cf. Elmsley on Med. 1185.

65. 'and I, resting my weight upon thine arm, staff-like, albeit curved, setting forward will quicken the slow-paced goings of my feet.' *σκίπων χερὸς* is the staff, consisting in thy hand (epexegetic genit.), which differs from real staves, which are straight, by being curved (*σκολιός*). See Blomfield's Glossary on Aesch. Ag. 81, who well illustrates the poetic usage of softening down a violent metaphor by the addition of a contradictory epithet, marking clearly and at once the distinction between the reality and the similitude: a simple instance is in Aesch. Theb. 64 *κῦμα χερσαῖον στρατοῦ*, 'a wave (but a *land* wave) consisting in the army.' *προτιθεῖσα*, setting one foot before the other.

68. **στεροπὰ Διός** is taken by most editors as = the sun, which seems inconsistent with *ἔννυχος* in the next line. Possibly the shooting beams of the rising sun are meant.

70. Her agitation is expressed by the asyndeton, *δείμασι φάσμασιν. δείματα νυκτίπλαγκτα* (Aesch. Cho. 524) are terrifying visions, which drive men from their beds.

71. **μελανοπτερύγων ὀνείρων**, cf. infr. 705 *φάσμα μελανόπτερον.*

72. **ἀποπέμπομαι**, 'I strive to avert' by invocation and prayer: so infr. 97.

76. **ἐδάην**, found in Trag. only in lyrical passages.

80. **ἄγκυρ'**, a slight anachronism, as in the times in which the action of this play is placed, not anchors, but heavy perforated stones (*εὐναί*), were used.

Porson quotes a fragment of Soph. *ἀλλ' εἰσὶ μητρὶ παῖδες ἄγκυραι βίου.*

82. **ξείνου πατρίου**, cf. supr. 26 *ξένος πατρῷος*: Cobet distinguishes *πατρῷον = τὸ τοῦ πατρός, πάτριον = τὸ τῶν προγόνων.*

φυλακαῖσιν: perhaps the plur. conveys the notion of 'continued protection': see *τροφαῖς*, supr. 20.

85. **ἀλίαστος**, epic word, 'unabating.' Cf. Il. xxiv. 549 *μηδ' ἀλίαστον ὀδύρεο.*

86. **φρίσσει ταρβεῖ**: for the asyndeton, cf. supr. 70.

87. Helenus and Cassandra were two of Priam's children, who had the gift of prophecy. From Homer we learn little of Helenus, but other writers tell us that he became reconciled to the Greeks, and settled in Epirus, where he received Aeneas (Virg. Aen. iii. 346 sq.). Cassandra is famous for her beauty only in Homer (*ἰκέλη χρυσέῃ Ἀφροδίτῃ*), who knows nothing of the prophetic powers, which the later Epic writers assigned to her.

θεῖος, 'inspired.' *ἐσίδω*, deliberative; Thompson Gr. Synt. § 132.

90. 'for in my dream I saw a dappled hind, and a wolf rending her throat with bloody fangs: and the hind had been torn ruthlessly from my knees.' Notice the change of tense, *σφαζομέναν* (the word suggests sacrifice, cf. supr. 24 n.) of continuous, *σπασθεῖσαν* of momentary action.

αἵμων, only here and Aesch. Supp. 847. *χαλᾷ*, 'jaw': so Hesychius, though the usual meaning of *χηλή* is 'hoof' or 'talons.'

92. **τόδε**, 'this too,' viz. the following.

93. Cf. supr. 37, 40.

96. **ἀπὸ...πέμψατε**, 'avert': supr. 72.

98. **ἐλιάσθην** seems to mean 'have come hither out of my way': *λιάζομαι* is entirely an epic word = 'to go aside.' It was doubtless suggested to the poet by *ἀλίαστος*, supr. 85, and is a good instance of the tendency in the poets, in Euripides especially, to repeat a rare word, often in an entirely different meaning and connection, very soon after they have first employed it.

102. 'spear-won at the lance's point,' a redundant expression, easy to parallel, e.g. Bacch. 571 *εὐδαιμονίας ὀλβοδόταν* (Pflugk).

105. 'laden with a burden of heavy tidings.'

108. **δόξαι**, the regular term for expressing the resolutions of the

Athenian assembly: infr. 124 *ῥήτορες* would be equally familiar to Athenian ears.

109. **θέσθαι** = *ποιήσασθαι*, by Ionic usage, allowed in Tragedy.

110. The arms described in Il. xviii. were given to Ulysses. *χρυσέοις*: that in the heroic age gold was very plentiful, is proved not only by the frequent references to it in Homer (where the epithet *χρύσεος* is often merely picturesque, or means 'ornamented with gold,') but by the evidence of the tombs at Mycenae and elsewhere, which yielded a profusion of solid gold cups and ornaments of all kinds. India, Arabia, Lydia and the Caucasus provided the metal in the early period: the famous gold mines of Thrace were not fully worked till Philip of Macedon developed them.

112. In this passage and in I. T. 1134 *πρότονοι* are explained to be the ropes '*quibus vela vel contrahuntur vel expanduntur*' (Hermann): elsewhere they are the two forestays of the mast, fastened from the masthead to the bows, the backstay being called *ἐπίτονος*. I see no reason to depart from the traditional meaning here; we must remember that Greek ships were square-rigged, and a favourable or following breeze would belly the sails out till they pressed upon the forestays, running forward from the mast. In the passage from the I. T. the reading is doubtful.

116. 'clashing waves of great strife met.'

ξυνέπαισε, intr. Cf. Soph. O. C. 1503 *χάλαζ' ἐπιρράξασα*, 'bursting on' one: Herod. i. 80 *ὁ ποταμὸς συρρήγνυσι*: Ar. Plut. 805 *ἐς τὴν οἰκίαν ἐπεισπέπαικεν*: Eur. Hipp. 1198 *ἔρημον χῶρον εἰσεβάλλομεν*: Soph. O. T. 1252 *εἰσέπαισεν Οἰδίπους*.

117. lit. 'opinion spread dividedly,' a Homeric phrase: cf. *δίχα θυμὸν ἔχοντες*: Herod. vi. 109 *ἐγίνοντο δίχα αἱ γνῶμαι*.

118. With *τοῖς μὲν διδόναι* supply *δοκοῦν* from *οὐχὶ δοκοῦν* in the next line. *δοκοῦν* is accus. abs., cf. Hadley Gr. Gr. § 973.

121. **ἀνέχων**, 'remaining constant to': cf. Soph. Aj. 212 *σε στέρξας ἀνέχει Αἴας*.

Βάκχης is Cassandra: cf. supr. 88.

123. **τὼ Θησείδα**. Acamas and Demophon, the Scholiast tells us. Homer does not mention these two sons of Theseus and Phaedra. Virgil (Aen. ii. 262) includes Acamas in the list of the warriors concealed in the wooden horse. *ὄζω*, cf. Homeric *ὄζος Ἄρηος*, and supr. 20.

124. **δισσῶν**, i.e. one speech each; it does not mean 'taking opposite sides,' for *γν. μιᾷ συνεχωρείτην*: the word was probably introduced merely for the verbal antithesis with *μιᾷ*.

In Athens by *ῥήτορες* were meant habitual speakers in the *ἐκκλησία*: references to these professional politicians of the democracy are very frequent and often uncomplimentary. Eur. himself says (fr. 600) *νόμον ...ἄνω τε καὶ κάτω | ῥήτωρ ταράσσων πολλάκις λυμαίνεται.* It is not without significance that these two early *ῥήτορες* were *ὄζω 'Αθηνῶν.*

126. **στεφανοῦν**, 'honour with libations,' for the more usual *στέφειν*, Soph. Ant. 431 *χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.*

127. **χλωρῷ**, 'fresh.'

128. The military services of Achilles establish a claim on the Greeks not to be postponed to the mere connection of their general Agamemnon with a Trojan captive.

130. 'on either side the eager heat of contentious speech was equal.'

κατατειν. means 'strained to the full': cf. the intr. use of the participle *κατατείνας* = 'strenuously,' Plat. Rep. 358 D *διὸ κατατείνας ἐρῶ, τὸν ἄδικον βίον ἐπαινῶν*: id. ib. 367 B.

131. 'shifty prater, smooth-tongued flatterer of the mob.' *κόπις*, a prater; *κοπίς*, a knife.

135. **δούλων σφ. εἵνεκ'** = 'to save a slave girl's life.' *ἀπωθεῖν*, 'to slight.'

139. **οἰχομένοις**, 'departed,' i.e. dead.

141. **ὅσον οὐκ ἤδη**, 'almost immediately.' *ὅσον οὐκ* is only used in this sense ('almost') when speaking of time: *μόνον οὐκ* is used in other connections. Thuc. i. 36 *τὸν μέλλοντα καὶ ὅσον οὐ παρόντα πόλεμον*: iv. 125 *νομίσαντες πολλαπλασίου ἐπιέναι, ὅσον δὲ οὔπω παρεῖναι.*

143. **ὁρμήσων κ.τ.λ.**, 'and to tear her from thy aged arms.' *ὁρμάω* is generally used of 'urging towards' not 'taking from.'

145. There is a metrical objection to this line, the succession of four short syllables caused by the anapaest *ἱκέτις* following the dactyl *-μεμνονος*: cf. supr. 62 n.

146. **κήρυσσε**, 'summon.' Il. ii. 51 *κηρύσσειν ἀγορήνδε 'Αχαιούς.*

150. **ἐπιδεῖν**, 'live to see.' Cf. Thompson on Plat. Gorg. 473 C.

τύμβου προπετῆ, 'quick hasting to her grave.' This seems better than 'falling before the tomb' of Achilles.

152. 'while the darkly-gleaming tide | welleth, welleth from the neck, which the golden mockeries deck' is Mr Way's translation.

μελαναυγὴς is *ἅπαξ λεγόμενον.*

'*mos erat apud veteres virginibus plurimum auri gestare*' remarks Porson, quoting Il. ii. 872 of the Carian leader *ὃς καὶ χρυσὸν ἔχων πόλεμόνδ' ἴεν, ἠΰτε κούρη.*

154. **ἀπύσω.** *ἠπύειν* is found in Tragedy only in lyric passages, and always in this, the Doric, form.

156. Observe the heavy spondaic rhythm of these mournful lines.

γήρως. Causal genit. 'wretched by reason of,' Thompson Gr. Synt. p. 94.

161. **πρέσβυς,** Priam.

162. **ποίαν,** sc. *ὁδόν*: for this ellipse cf. the expression *τὴν ἄλλως*, Plat. Theaet. 172 E *οἱ ἀγῶνες οὐδέποτε τὴν ἄλλως ἀλλ' ἀεὶ τὴν περὶ αὐτοῦ*, 'the trial is never for an indifferent stake, but always immediately concerns the speaker' (Campbell). Dem. (Ol. 3) 34. 11 (Reiske) *καὶ ταῦτ' οὐ τὴν ἄλλως* (*frustra*) *προῄρημαι λέγειν.*

163. **ἤσω,** sc. *ἐμαυτόν*: the text however is not certain.

167. **ἀπωλέσατ' ὠλέσατ',** by a common Greek idiom only the simple verb is repeated: cf. Bacch. 1065 *κατῆγεν ἦγεν ἦγεν*: Hipp. 1374 *προσαπόλλυτέ μ' ὄλλυτε τὸν δυσδαίμονα.* 'Ye have undone me with your news' (*κάκ' ἐνεγκοῦσαι*).

170. **ἄγησαι...ἄγησαι.** The repeated words and phrases in this lament of Hecuba heighten the pathetic effect. 'O weary, weary feet, lead me bowed with years, lead me' etc.

173. These lines are parodied in Ar. Nub. 1165 *ὦ τέκνον, ὦ παῖ, ἔξελθ' οἴκων, | ἄιε σοῦ πατρός.* As the Nubes was produced in B.C. 423, the date of the Hecuba must be placed earlier than that year.

177. 'what fresh horror hast thou announced, drawing me forth in such amaze from the palace, scared even as a bird?'

179. **ἐξέπταξας,** 'scared me from' the house: this causal use of *πτήσσω* is perhaps without parallel; for Hom. Il. xiv. 40 is condemned, partly on the ground of this very use: and Theogn. 1015 (quoted by L. and S.) is plainly intr.

181. **δυσφημεῖν τινὰ** is to speak in an ill-omened way of a person. Here *οἴμοι* conveys the omen. In Heracl. 600, Iolaus bids Makaria, who is about to be sacrificed, *χαῖρε· δυσφημεῖν γὰρ ἅζομαι θεὰν | ᾗ σὸν κατῆρκται σῶμα*: Soph. El. 1182.

φροίμια, i.e. *οἴμοι*: cf. Hipp. 566 *τὸ μέντοι φροίμιον* (referring to *ἐξειργάσμεθα* in the previous line) *κακὸν τόδε.* Phoen. 1336.

182. **σᾶς ψυχᾶς,** for genit. cf. 156 n.

183. **δαρόν**: this, the Doric form, is alone found in Trag.: so too *κυναγός, ὀπαδός* etc. (Pors. on Or. 26): cf. Rutherford, New Phrynichus, p. 496.

184. **δειμαίνω τί ποτ' ἀναστένεις** = *δειμαίνω, ἀποροῦσα ὅ τι ἀναστένεις.* For *τί* = *ὅ τι*, cf. Soph. Aj. 794 *ὥστε μ' ὠδίνειν* (= *δείσασαν ἀπορεῖν*) *τί φῄς.*

188. **σφάξαι σε συντείνει**, 'is bent upon thy sacrifice.'

192. **ἀμέγαρτα κακῶν**, cf. Hipp. 849 *φίλα γυναικῶν*: infr. 716 *κατάρατ' ἀνδρῶν*.

195. 'that a decree concerning thy life has been made by vote of the Greeks' is a somewhat vague statement to come *after* the plain words of 188—190: some editors transpose the lines.

199. **αὖ**, in addition to thy previous woes.

202. 'thou hast me now no more, no more, thy child, to share in wretchedness the bondage of thy wretched age.'

205. **σκύμνον οὐριθρέπταν**, cf. Or. 1493 *βάκχαι σκύμνον ἐν χεροῖν ὀρείαν ξυνήρπασαν*.

206. **δειλαία δειλαίαν**, 'woe is me! woe is thee!'

207. **χειρὸς ἀναρπαστὰν**, cf. supr. 90.

210. her marriage will be with the shades: cf. her lament infr. 416.

211. **σοῦ**, sc. *τὸν βίον*.

213. 'my life, all misery and insult, I weep not after, but the better lot, to die, has fallen to me.'

214. **μετακλαίομαι**, 'pursue with lamentation'; the force of *μετα-* seen in *μετέρχομαι*: others take *μετα-* here of succession, 'lament in turn,' and compare *μεταστένω*, Med. 996.

216. **καὶ μὴν**, introducing the new person: Hipp. 899 *καὶ μὴν ὅδ' αὐτὸς παῖς σὸς εἰς καιρὸν πάρα* | *Ἱππόλυτος*: Soph. Ant. 526, 1180: O. C. 549: Eur. Andr. 515 *καὶ μὴν δέδορκα τόνδε Πηλέα πέλας* | *σπουδῇ τιθέντα δεῦρο γηραιὸν πόδα*.

219. **ψῆφον κρανθεῖσαν**, cf. Aesch. Supp. 942 *τοιάδε δημόπρακτος ἐκ πόλεως μία* | *ψῆφος κέκρανται*: Eur. Andr. 1273.

220. **ἔδοξ' Ἀχαιοῖς κ.τ.λ.** This is framed on the analogy of an Athenian *ψήφισμα*: notice its blunt, businesslike wording.

221. **ὀρθὸν χῶμ'**, cf. 37 n.

223. **ἐπιστάτης ἐπέστη**: such repetition was not disagreeable to Greek ears: it is akin to expressions like *δραμεῖν δρόμον* etc.

224. **τοῦδε**—pointing towards Achilles' tomb.

225. **οἶσθ' οὖν ὃ δρᾶσον;** 'dost thou know, what thou must do?' The Greek imperative can be used in subordinate clauses: cf. Thompson Gr. Synt. p. 137, Hadley Gr. Gr. § 875: and by all means Jebb's note on Soph. O. T. 543.

μήτ' ἀποσπασθῇς βίᾳ, 'do not make force necessary to take her from thee.' Verbs of depriving take a double accusative (cf. Thompson Gr. Synt. p. 72), e.g. Soph. O. C. 866 *ὅς μ', ὦ κάκιστε, ψιλὸν ὄμμ' ἀποσπάσας κ.τ.λ.*: in the passive construction one accus. becomes the

subject: so here, active, *μὴ ἀποσπάσῃς με τὴν θυγατέρα*: passive, *μὴ ἀποσπασθῇς τὴν θυγατέρα.*

227. 'recognize what strength you have,' i.e. how little.

228. **τοι** introduces a remark of a proverbial nature, cf. Soph. Aj. 1350 *τόν τοι τύραννον εὐσεβεῖν οὐ ῥᾴδιον.*

231. **κἄγωγ'**, I too, as well as my husband and children.

ἄρ' οὐκ ἔθνῃσκον οὗ με χρῆν θανεῖν, 'I did not, as now I know (*ἄρα*), die, where I should have died,' i.e. in Troy: cf. for sense of *ἄρα*, Hipp. 359.

232. **ὅπως ὁρῶ κακῶν κ.τ.λ.**: this is the *ἀγὼν μέγας* of 229.

234—237. The literal translation seems to be, 'if it is permitted to a slave to put to a freeman such questions as are not offensive nor calculated to wound his feelings, then it is fitting for an answer to have been given by you, and for me, who put the questions, to listen.' Hecuba asks in a somewhat roundabout fashion, 'if I ask you, meaning no offence, certain questions, will you reply to them?' It is possible that *εἰ*, l. 234, means 'whether': in that case the sense would be, 'it is for you to say, for me to acquiesce in your decision, whether I a slave may ask you certain questions.'

235. **καρδίας δηκτήρια**: 'the genitive is used with adjectives of transitive action, where the corresponding verbs would have the accusative.' Hadley Gr. Gr. § 754 a: so *ὀψιμαθὴς ἀδικίας*, 'late in learning injustice.'

237. **τοὺς ἐρωτῶντας**: when persons speak of themselves in the plural instead of the singular (using *we* for *I*), even though a woman be speaking, the masculine plural is used. Cf. Soph. El. 399 *πεσούμεθ', εἰ χρή, πατρὶ τιμωρούμενοι* (Electra is speaking).

238. **χρόνου,** emphatic: 'mere *time* I do not grudge': for the genit. cf. H. F. 333 *οὐ φθονῶ πέπλων.*

239. Cf. Hom. Od. iv. 244 sq. *αὐτόν μιν πληγῇσιν ἀεικελίῃσι δαμάσσας, | σπεῖρα κάκ'* (rags) *ἀμφ' ὤμοισι βαλών, οἰκῆι ἐοικὼς, | ἀνδρῶν δυσμενέων κατέδυ πόλιν εὐρυάγυιαν.* Eur. (?) Rhes. 710 sq. *ἔβα καὶ πάρος | κατὰ πόλιν, ὕπαφρον ὄμμ' ἔχων, | ῥακοδύτῳ στολᾷ πυκασθείς.* Odysseus disguised as a beggar made his way as a spy into Troy, *κατὰ δὲ φρόνιν* (information) *ἤγαγε πολλήν.*

242. **ἄκρας καρδίας,** the mere surface of the heart, cf. Aesch. Ag. 805 *νῦν δ' οὐκ ἀπ' ἄκρας φρενὸς κ.τ.λ.* 'it lies deep-printed in my heart.'

243. Cf. Od. iv. 250 *ἐγὼ* (Helen) *δέ μιν οἴη ἀνέγνων τοῖον ἐόντα.* Eur. makes her share the secret with Hecuba.

246. **ἐνθανεῖν**, 'become numb with holding.'

247. **δοῦλος ὢν ἐμὸς τότε**, as I now am yours.

254. 'yours is a thankless generation, who yearn with striving for the honours of the demagogue.'

255. 'nor be ye friends of mine, who etc.' The poet here is looking at contemporary politics, and lamenting the growing influence of that product of democracy, the trained speaker (*ῥήτωρ*), whose only aim is self-advancement, and who does not hesitate to desert the friend, to whose help he perhaps owes everything, if he may thereby improve his position with his patrons and audience, the mob. Odysseus, deserting in her need Hecuba, who had preserved his life, serves as his text. If we wish to grasp Eur.'s position with regard to this class of his contemporaries, the following passages are noteworthy: Or. 893 sqq., Hipp. 488 sqq., Bacch. 269 sqq., Supp. 421 sqq.

258. But even adopting for the moment this standard, what clever subtlety can you devise for condemning this child to death? what specious pretext can you adduce? Not the necessity of human sacrifice certainly on an altar intended for oxen. Does Achilles' blood call for the blood of those who brought about his death? Then Helen, not the guiltless Polyxena, should be the victim. She too is fairest of the captives, if beauty be an object. So much for the mere justice of the case. But think further, how great a claim I have on your personal gratitude. Once you were my suppliant: now I am yours: shall it go for nothing, that I saved your life? This child is all I have left to me in the wide world: spare her: it becomes the possessors of power to set due limits to its exercise, to reflect that it is fleeting: one day brought me low, and may you. This is the day of your might: if you do but ask a boon of the Greeks, you will obtain it: so prevailing is the petition of the powerful.

260. **τὸ χρῆν**, a shortened form either of the infin. *χρῆναι* (cf. *ζῆν*, *διψῆν*), or of the partic. *χρεών*. In Eur. H. F. 828 *τὸ χρῆν νιν ἐξέσωζεν*, we meet the same difficulty. Nauck would in both passages read *τὸ χρή*. Philologically *χρῆν* may be a regular infinitive: *χρή-εν* = *χρῆν*, as *λέγε-εν* = *λέγειν*.

263. **εἰς τήνδ'** is emphatic, 'is Achilles acting justly in aiming (metaphor from a bow) death at Polyxena?'

264. **ἥδε γ'**, she at any rate, whatever others may have done.

265. **τάφῳ προσφάγματα**: cf. supr. 41. *χρῆν* = *ἐχρῆν*, imperf. It would appear that *χρῆν* = *χρὴ ἦν*, and that *ἐ-* is due to the origin of the word being forgotten, and its consequent treatment as an ordinary

imperfect: its accentuation *ἐχρῆν* (*ἔχρην* would be natural, if it were an augmented tense) favours this view.

268. **οὐχ ἡμῶν τόδε**, lit. 'this requirement is not found with us,' i.e. Polyxena speaking through her advocate Hecuba.

270. **οὐδὲν ἧσσον** = 'far more,' an instance of litotes. This figure of speech was a favourite one with the Greeks, who were in the habit of emphasizing a case by intentionally understating it.

271. **ἁμιλλᾶσθαι** is to contend with a person: the kind of contest may be added as a cognate accusative, e.g. Plat. Legg. 833 A *ἁμιλλᾶσθαι στάδιον*: Eur. Hel. 546 *σέ, τὴν ὄρεγμα δεινὸν ἡμιλλημένην | τύμβου 'πὶ κρηπῖδα*, 'who hast contended with me in a desperate effort to reach the tomb,' i.e. to reach it before I could reach you: Hel. 164 *ποῖον ἁμιλλαθῶ γόον*; lit. 'in what competition of lamentation am I to engage' in order to express myself adequately: so here, 'his claims based on strict justice (cf. *ἐνδίκως*, 263) I contend with in this argument,' i.e. I bring this argument against them. So Hipp. 971 *τί ταῦτα σοῖς ἁμιλλῶμαι λόγοις*; *τῷ δικαίῳ*, 'strict justice,' is opposed to *ἃ ἀντιδοῦναι δεῖ σε*, 'the personal claim I have on you.'

274. **προσπίτνων**, 'in your supplication.'

275. **ἀνθ-**, 'in my turn.'

276. **ἀπαιτῶ**, 'demand *as my due*.' Cf. L. and S. s.v. *ἀποδίδωμι* I. 1: so in Latin, *reddo*.

277. **ἀποσπάσῃς...κτάνητε**: the first is the work of Odysseus alone: the latter of the Greeks generally, who had voted for the sacrifice.

281. Porson quotes from a fragment of Eur. *ἀλλ' ἥδε μ' ἐξέσωσεν· ἥδε μοι τροφὸς | μήτηρ ἀδελφὴ δμωῒς ἄγκυρα στέγη*: cf. too Soph. Aj. 518 *τίς δῆτ' ἐμοὶ γένοιτ' ἂν ἀντὶ σοῦ πατρίς; | τίς πλοῦτος*; Ov. Her. iii. 52 *tu dominus, tu vir, tu mihi frater eras*: and the touching appeal of Andromache, Il. vi. 429 *Ἕκτορ, ἀτὰρ σύ μοί ἐσσι πατὴρ καὶ πότνια μήτηρ | ἠδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης*.

284. **κἀγὼ γὰρ ἦ**, sc. *εὐτυχής*.

285. On double accus. cf. 225 n.

288. **παρηγ.** *παρηγορεῖν* is Ion. and Trag.: *παραμυθεῖσθαι* Attic. 'Counsel them soothingly, and say it is held shameful etc.'

φθόνος, sc. *ἐστί* = it is an invidious thing to do.

291. **ἐν ὑμῖν**, in Greece: cf. Dem. c. Mid. § 46 *κἂν εἰς δοῦλον ὑβρίζῃ τις, ὁμοίως ἔδωκεν ὁ νομοθέτης ὑπὲρ τούτου γραφήν· οὐ γὰρ ὅστις ὁ πάσχων ᾤετο δεῖν σκοπεῖν, ἀλλὰ τὸ πρᾶγμα ὁποῖόν τι τὸ γιγνόμενον.*

293. **κἂν κακῶς λέγῃς**, 'even if you speak in a bad cause' or 'a cause which most of your hearers think bad' (Paley): it may be how-

ever that *κακῶς* means 'haltingly.' So Tro. 914. These lines are translated by Ennius, *haec tu etsi perverse dices, facile Achivos flexeris;* | *nam opulenti quom loquontur pariter atque ignobiles,* | *eadem dicta eademque oratio aequa non aeque valet.*

295. **τῶν δοκούντων**, sc. *εἶναί τι*, 'men of position.' Plat. Gorg. 472 A, Euthyd. 303 C *τῶν σεμνῶν καὶ δοκούντων τι εἶναι*: cf. Pind. Nem. vii. 30 *ἀλλὰ κοινὸν γὰρ ἔρχεται* | *κῦμ' Ἀίδα, πέσε δ' ἀδόκητον ἐν καὶ δοκέοντα*. Cf. *ὁ ἔχων*, 'rich.'

296. **οὕτω στερρός, ἥτις κ.τ.λ.**, cf. Hel. 501 *ἀνὴρ γὰρ οὐδεὶς ὧδε βάρβαρος φρένας* | *ὃς ὄνομ' ἀκούσας τοὐμὸν οὐ δώσει βοράν*.

297. **μακρῶν**, prob. 'loud,' like Hom. *μακρὸν ἀυτεῖν*: lit. 'so as to be heard afar.'

298. **ἐκβάλοι δάκρυ**, a favourite phrase with Eur., who uses it very frequently, e.g. I. A. 451, 477, Ion 924, Hel. 957, 1563, H. F. 1356. It occurs in Hom. Od. 19. 362. Neither Soph. nor Aesch. I believe employs it.

299. **τῷ θυμουμένῳ**, 'through anger.' For the neut. partic. used in an abstract sense, where the infin. would be usual, cf. Soph. Phil. 675 *τὸ γὰρ* | *νοσοῦν ποθεῖ σε συμπαραστάτην λαβεῖν*. Thuc. i. 36 *τὸ δεδιός*, vii. 68 *τὸ θυμούμενον τῆς γνώμης*, i. 142 *τὸ μὴ μελετῶν* (failure to practise). This use is specially frequent in Thuc. Antiphon too (118, 16) has *τὸ θυμούμενον τῆς γνώμης*.

300. **ποιοῦ**, 'consider.'

301. **τὸ σὸν σῶμα**, 'you personally.'

305. **σὴν παῖδα δοῦναι σφάγιον**, in apposition to *ἅ*, supr. 303. *ἃ εἶπον* means 'the suggestion I made.'

306. Hecuba, in the corresponding part of her speech, had brought a charge of ingratitude against Odysseus and selfish politicians generally (254 *ἀχάριστον ὑμῶν σπέρμα κ.τ.λ.*). Here Odysseus retorts: the real ingratitude, an ingratitude which is a source of weakness in a state, is the failure to duly recompense deserving citizens: 'if we fail to grant Achilles his request, we shall be no better than you barbarians (inf. 327), and Greece, if she resembles you in this respect, will also resemble you in her decay (330).'

308. **φέρηται.** *φέρεσθαι* is used of carrying off a prize. Il. xxiii. 663 *αὐτὰρ ὁ νικηθεὶς δέπας οἴσεται ἀμφικύπελλον*, ix. 127 and very frequently. Herod. i. 31 *δοκέων πάγχυ δευτερεῖα οἴσεσθαι* 'win second place.' Soph. O. T. 500 *μάντις πλέον ἢ 'γὼ φέρεται*.

309. **ἡμῖν ἄξιος τιμῆς**, 'worthy of honour at our hands': cf. Alc. 433 *ἀξία δέ μοι* | *τιμῆς*: Ar. Ach. 633 *φησὶν δ' εἶναι πολλῶν ἀγαθῶν ἄξιος*

ὑμῖν ὁ ποιητής. Akin is the use of the dat. with *δέχομαι*: cf. Hom. Il. i. 186 *δέξατό οἱ σκῆπτρον πατρώϊον*: infr. 535 *δέξαι χοάς μοι* (so Porson) *τάσδε κηλητηρίους*: Aesch. Cho. 762 *Ὀρέστην ἐξεδεξάμην πατρί.*

310. 'who died for Hellas nobly as man may' (Way). Notice the emphatic position of *ἀνήρ*.

311. **βλέποντι**, 'alive,' cf. 295 n.

φίλῳ χρώμεσθ', 'treat as a friend.'

317—320. 'in life I can be content with little, but I would have my tomb honoured after death.'

319. **ἀξιούμενον**, absol. 'honoured.' Cf. Thuc. v. 16. 3 *βουλόμενος, ἐν ᾧ ἀπαθὴς ἦν καὶ ἠξιοῦτο, διασώσασθαι τὴν εὐτυχίαν*: Aesch. Ag. 903 *τοιοῖσδέ τοί νιν ἀξιῶ προσφθέγμασιν*: Eur. Or. 1210 *ὑμεναίοισιν ἀξιουμένη.* *ἀξ.* is predicate. *ὁρᾶσθαι*, 'be seen to be.'

320. **τὸν ἐμὸν**, emphatic. 'I should wish *my* tomb to be honoured, and therefore I am anxious to honour the tomb of another.' Cf. the Sophoclean Odysseus in Aj. 1365 urging the burial of Ajax, his enemy, *καὶ γὰρ αὐτὸς ἐνθάδ' ἵξομαι.*

διὰ μακροῦ, 'lasting.' The usual meaning would be 'after a long interval.' It is possible so to take it here: *χάρις* was not his in life, but came after death, *διὰ μακροῦ*, i.e. delayed.

323. **γραῖαι**, supr. 274. The use of *ἠδὲ*, 'and,' is rare in tragedy, but it occurs ten times in Aesch., twice in Soph., and twice in Eur. (here and H. F. 30). *σέθεν* is out of place. *πρεσβῦται*, masc.

327. **ἀμαθία** signifies 'the absence of training or discipline, and the condition which this absence produces.' Verrall on Med. 223. Thus it is naturally to be expected in *βάρβαροι*, the point of the present passage.

For *ὀφλεῖν*, 'incur the reproach of,' cf. Soph. Ant. 1028 *αὐθαδία τοι σκαιότητ' ὀφλισκάνει.* *ὀφλισκάνειν* means to bring on oneself some disadvantage, e.g. *βλάβην*, or the reputation for some bad quality (expressed by the *name* of the quality simply), e.g. *μωρίαν, ἀνομίαν, δειλίαν, κακίαν.*

328. **οἱ βάρβαροι**, nom. for voc., Hadley Gr. Gr. § 707.

330. **ὡς ἂν**=so that, in that case. Both *ὡς* and *ὡς ἂν* in final clauses are extremely rare in Attic prose. For the sense, cf. supr. 306 n.

332. **τὸ δοῦλον**, 'slavery,' cf. Ion 556 *ἐκπεφεύγαμεν τὸ δοῦλον.*

333. **τολμᾷ**, 'endures,' cf. supr. 326. *χρὴ* of what is right)(*δεῖ* of what is expedient.

335. **μάτην ῥιφθέντες**, cf. Med. 1404 *μάτην ἔπος ἔρριπται.*

337. 'as from nightingale's throat, pour forth each various strain of

supplication.' In the Greek, Polyxena is compared to the nightingale's throat, not the nightingale: cf. *κόμαι χαρίτεσσιν ὁμοῖαι*, Il. xvii. 51. For the sad and varied song of the nightingale, cf. the beautiful lines in Od. xix. 518 *ὡς δ' ὅτε...χλωρηὶς ἀηδὼν | καλὸν ἀείδησιν ἔαρος νέον ἱσταμένοιο | δενδρέων ἐν πετάλοισι καθεζομένη πυκινοῖσιν, | ἥ τε θαμὰ τρωπῶσα χέει πολυηχέα φωνήν, | παῖδ' ὀλοφυρομένη.*

340. **πρόφασιν**, 'plea.' The Scholiast explains it = *ἀφορμὴν τοῦ πείθειν*, 'a starting-place for persuasion.'

345. **τὸν ἐμὸν** is hard to translate literally: rendered freely the sense is 'I invoke not Zeus, the suppliant's help, so thou art safe from him.'

348. **φιλόψυχος**, cf. supr. 315.

349. **δεῖ**, cf. supr. 333 n.

350. 'this was the first element in my life.'

351. **ἐλπίδων καλῶν ὕπο**, 'with fair hope': for *ὑπὸ*, of accompanying circumstances, cf. Hipp. 1299 *ὡς ὑπ' εὐκλείας θάνῃ*, 'with honour': H. F. 289 *ὥστ' οὐκ ἀνεκτὸν δειλίας θανεῖν ὕπο*, 'with cowardice': Ar. Ach. 1001 *πίνειν ὑπὸ σάλπιγγος.*

352. 'causing no small contention for my hand, to whose hearth and home I am to come.' *ζῆλος* is honourable rivalry. *γάμων*, objective genit., Thompson Gr. Synt. § 98.

353. **ἔχουσα**, 'causing': *ἔχειν* sometimes almost = *παρέχειν*. The shade of meaning is not difficult to catch, as to be in possession of a thing implies the ability to offer or present it to the attention of another: cf. Thuc. ii. 41 *μόνη* (Athens) *οὔτε τῷ πολεμίῳ ἐπελθόντι ἀγανάκτησιν ἔχει ὑφ' οἵων κακοπαθεῖ*, 'contains no grounds for indignation at the thought of being conquered by so unworthy a foe': iv. 1 *ὁρῶντες προσβολὴν ἔχον τὸ χωρίον τῆς Σικελίας*, 'affording an approach.'

ἀφίξομαι, the future here and infr. 360 *ὠνήσεται* is due to the vivid mental realising of the situation by the speaker.

355. **μετὰ**, with dat. 'among': poet. and somewhat rare, cf. Eur. fr. 362 (Erechtheus). 26 *ἀλλ' ἐμοίγ' ἔστω τέκνα | ἃ καὶ μάχοιτο καὶ μετ' ἀνδράσιν πρέποι*: Il. xxiv. 258 *Ἕκτορα ὃς θεὸς ἔσκε μετ' ἀνδράσιν.*

356. 'peer of the gods in all beside, save only in my mortality.' Before *πλὴν* understand *πάντα*.

358. **ἐρᾶν τίθησιν**, 'makes me to desire,' cf. Med. 718 *παίδων γονὰς | σπεῖραί σε θήσω.*

οὐκ εἰωθὸς ὄν. For the double partic. Porson compares Ar. Ran. 721 *οὔτε γὰρ τούτοισιν οὖσιν οὐ κεκιβδηλευμένοις.*

359. **ὠμῶν φρένας**, 'cruel-hearted.' *δεσποτῶν...ὅστις*, 'when the

antecedent is plural, the relative is sometimes singular, referring to an individual of the number. Plat. Rep. 566 D *ἀσπάζεται πάντας, ᾧ ἂν περιτυγχάνῃ*.' Hadley Gr. Gr. § 629 b.

361. Cf. the very similar passage, Tro. 490 (Hecuba speaks) *δούλη γυνὴ γραῦς Ἑλλάδ' εἰσαφίξομαι. | ἃ δ' ἐστὶ γήρᾳ τῷδ' ἀσυμφορώτατα, | τούτοις με προσθήσουσιν, ἢ θυρῶν λάτριν | κλῇδας φυλάσσειν, τὴν τεκοῦσαν Ἕκτορα, | ἢ σιτοποιεῖν, κ.τ.λ.*

365. As 357—364 answers 349, 350, so 365, 6 answers 351—353. Notice the contempt implied by *ποθεν*.

366. **χρανεῖ**, 'will pollute.' As slaves were incapable of legitimate marriage, Polyxena regards connection with one as mere defilement.

367. Polyxena dismisses with horror the prospect of such an union, and announces her intention of becoming the bride of Hades (*Ἅιδῃ προστιθεῖσ' ἐμὸν δέμας*).

ἐλευθέρων, she regards herself as still free, in comparison with the slavery she has just depicted: cf. Aesch. Ag. 328 *οὐκέτ', ἐξ ἐλευθέρου | δέρης ἀποιμώζουσι φιλτάτων μόρον*. *ἀφίημ'* is used of voluntary action.

372. **μῆτερ, σὺ δ'**. This order of words is regular. 'When we suddenly turn our conversation from one person to another, the order is first the name, then the pronoun, and third the particle *δέ*,' is Porson's note on Or. 614. Cf. Soph. El. 150 *Νιόβα, σὲ δ' ἔγωγε νέμω θεόν*: infr. 1287, and very frequently.

373. **μὴ** must be understood before *λέγουσα*: cf. Soph. Phil. 771 *ἐφίεμαι | (μήτε) ἑκόντα μήτ' ἄκοντα μήτε τῳ τέχνῃ | κείνοις μεθεῖναι ταῦτα*: Ant. 267: Ar. Av. 695. *συμβούλου*, 'join with me in wishing for death' not only for me, but for yourself; cf. infr. 391.

374. **μὴ κατ' ἀξίαν**, for *μή*, cf. Hadley Gr. Gr. 1027.

377. **μᾶλλον εὐτυχέστερος**, cf. Hipp. 485 *μᾶλλον ἀλγίων*: Aesch. Supp. 673: Soph. Ant. 1210.

379. 'a marvellous stamp and of credit among men is it to come of a good stock, and the glory of high birth becometh more and more glorious for those whose life is worthy of their lineage.'

χαρακτὴρ and **ἐπίσημος**, metaphor from coining: cf. Med. 519.

The meaning of *δεινὸς* is well shown by the opening words of the chorus in Soph. Antig. 331 *πολλὰ τὰ δεινὰ κοὐδὲν ἀνθρώπου δεινότερον πέλει*, 'wonders are many, and none is more wonderful than man,' Jebb.

380. **κἀπὶ μεῖζον ἔρχεται**, cf. Soph. Phil. 259 *ἡ δ' ἐμὴ νόσος | ἀεὶ τέθηλε κἀπὶ μεῖζον ἔρχεται*.

382. 'well hast thou spoken, daughter, well: but in that word lies bitter grieving.'

384. **ψόγον**, of neglecting the dead hero.

387. **κεντεῖτε**, 'stab,' cf. infr. 1162.

388. Homer gives no account of Achilles' death, though the dying Hector (Il. xxii. 359) prophesies of that day *ὅτε κέν σε Πάρις καὶ Φοῖβος Ἀπόλλων | ἐσθλὸν ἐόντ' ὀλέσωσιν ἐνὶ Σκαιῇσι πύλῃσιν.* The later accounts of the manner of his death vary greatly.

389. **ὦ γεραιά**, emphatic: almost = *τὴν γεραιάν.*

391. **ἀλλὰ**: 'after a conditional clause expressed or implied, *ἀλλὰ* is often to be rendered 'at least': Soph. fr. 855 *εἰ σῶμα δοῦλον, ἀλλ' ὁ νοῦς ἐλεύθερος*: El. 411 *συγγένεσθέ γ' ἀλλὰ νῦν*, 'help me (if not before) now at least.' Hadley Gr. Gr. 1046. 2 a. Here the implied condition is 'if you will not accept me as a substitute for my daughter.'

395. **μηδὲ τόνδ' ὠφείλομεν**: although in this expression *οὐ* should logically be the negative employed, the phrase as a whole is felt to express a wish, and hence *μὴ* is used: cf. Soph. Phil. 969 *μήποτ' ὤφελον λιπεῖν | τὴν Σκῦρον*: Hadley Gr. Gr. § 871 a.

τόνδ', sc. *θάνατον*, that of Polyxena.

397. Odysseus resents the use of the word *ἀνάγκη* by a slave, and its application to his own action. For the partic. *κεκτημένος* after a verb of knowing, cf. Thompson Gr. Synt. § 167: for the nomin. § 165. 2.

398. 'I will cling fast to her, I the ivy, she the oak.' For the double comparison cf. Tro. 147 *μάτηρ δ' ὥς τις πτανοῖς κλαγγὰν | ὄρνισιν ὅπως ἐξάρξω 'γώ.* *ὁποῖα* = 'like': cf. Soph. O. T. 915 *οὐδ', ὁποῖ' ἀνὴρ | ἔννους, τὰ καινὰ τοῖς πάλαι τεκμαίρεται.*

400. **ὡς**, i.e. *ἴσθι ὡς*: cf. Med. 609 *ὡς οὐ κρινοῦμαι τῶνδέ σοι τὰ πλείονα*: the construction 'expresses a point resolved and certain.' Andr. 587.

401. **ἀλλ' οὐδ' ἐγὼ μὴν κ.τ.λ.**, '*nay, but* I *will* not etc.' Cf. Soph. O. C. 28 *ἀλλ' ἐστὶ μὴν οἰκητός*, 'nay, inhabited it surely is.' *ἀλλὰ μὴν* is the recognized phrase to introduce the second horn of a dilemma.

403. **τοκεῦσιν**: the plural is used for the singular to give a more general meaning to the expression: in English we should say 'be indulgent to *a parent.*' In the next line too *κρατοῦσι* refers to Odysseus alone.

406. **γέροντα χρῶτα**: for *γέρων* as adj. cf. Soph. O. C. 1259 *γέρων πίνος*: Theocr. vii. 17 *γέρων πέπλος*: H. F. 26 *γέρων λόγος*: *ἄρτος νεανίας* is found in Ar. Lys. 1207. So in Latin *anus charta*, Cat. lxviii. 46.

407. **ἀσχημονῆσαι**, 'be put to open shame': a prose word, not found in Aesch. or Soph. For *ἐκ* = *ὑπό*, cf. supr. 24 n.

408. **μὴ σύ γε** *blandientis est*, says Valckenaer on Phoen. 535 'do not, I beg you.' Cf. Bacch. 951: Ion 1334: Ar. Lys. 189.

410. 'and let me lay my cheek on thine.' *προσβαλεῖν* after *δός*, which also governs *χέρα*.

411, 412. These two lines occur also in Alc. 208, 209.

416. lit. 'without the husband, without the marriage-song, which I ought to have obtained.' *ὧν* has for antecedent the nouns (understood) contained in the adjectives *ἄνυμφος ἀνυμέναιος*. For the genit. after adjectives compounded with *α*-privative, cf. Hadley Gr. Gr. § 753 c. Cf. Thuc. ii. 65. 5 *ἀδωρότατος χρημάτων* (of Pericles): Soph. O. C. 49 *μή μ' ἀτιμάσῃς, ὧν σε προστρέπω φράσαι.*

417. 'wretched art thou, my child, but all-wretched I.' *ἀθλία* is far the stronger word.

419. **ποῖ τελευτήσω βίον**; lit. 'whither shall I take my life and end it?' Cf. Soph. O. C. 476 *τὸ δ' ἔνθεν ποῖ τελευτῆσαί με χρή*; 227 *ἃ δ' ὑπέσχεο ποῖ καταθήσεις*; 'to what fulfilment wilt thou bring thy promise?' Thuc. iii. 104. 5 *ἐτελεύτα ἐς τάδε τὰ ἔπη*, 'he proceeded to these lines, and then stopped.' In Prose *τελευτᾶν* is intrans. This line is in answer to the preceding one, in which Polyxena lamented her impending separation from her mother. Hecuba replies with a wish, expressed in question form, that she too might find death.

421. Euripides seems here to assign to Hecuba the credit which should belong to Priam only. In Il. xxiv. 495 Priam laments *πεντήκοντά μοι ἦσαν, ὅτ' ἤλυθον υἷες Ἀχαιῶν· | ἐννεακαίδεκα μέν μοι ἰῆς ἐκ νηδύος* (one wife, Hecuba) *ἦσαν, | τοὺς δ' ἄλλους μοι ἔτικτον ἐνὶ μεγάροισι γυναῖκες.* Theocr. xv. 139 *οὔθ' Ἕκτωρ Ἑκάβας ὁ γεραίτατος εἴκατι παίδων.* Probably however Hecuba regards them all as having formed one family, of which she was the head. *ἄμμοροι τέκνων*, cf. Med. 1395 *στείχω, δισσῶν γ' ἄμορος τέκνων.*

424. **στέρνα.** Homer never uses this word of a woman's breasts, though it is commonly found in that sense in Trag. *στέρνον* and *στῆθος* (which latter word Homer uses of men and women) are wider terms than *μαστός*, which denotes a single breast (generally of a woman). Correctly rendered by Mr Way, 'O bosom, breasts that sweetly nurtured me.'

426. Cassandra was her last surviving sister. *ἐμοί*, ethic dat.: cf. Phoen. 618 *μῆτερ, ἀλλά μοί σὺ χαῖρε.*

427. 'others *fare well*—not for thy mother this.' Way.

428. Cf. 328 n. *κάσις*, a poet. word, not used by Homer, except in the compound form *κασίγνητος.*

431. 'dead am I of sorrow, before dead indeed.'

432. She desires Odysseus to cover her head, that no one may see the traces of her tears.

433. **ἐκτέτηκα**, 'I am melted': *καρδίαν*, accus. of respect. *ἐκτήκω* trans.

435. As Odysseus prepares to muffle and lead her away, she calls upon the sun, whose light she is so soon to lose.

436. 'except for such time as I am going between this spot and the place of sacrifice at Achilles' pyre.' *ξίφους καὶ πυρᾶς Ἀχιλλέως* together form one idea, 'sacrifice at Achilles' pyre.' *μεταξὺ ξίφους κ.τ.λ.*: for this use of *μεταξύ*, where one only of the two points, between which extension is indicated, is expressed, cf. Aesch. Cho. 63 *τὰ δ' ἐν μεταιχμίῳ* (distance between) *σκότου* (supply *καὶ φάους*): Soph. O. C. 290 *τὰ δὲ* | *μεταξὺ τούτου* (between the present time *and an expected event*) *μηδαμῶς γίγνου κακός*: Ar. Av. 187 *ἐν μέσῳ ἀήρ ἐστι γῆς* (*καὶ οὐρανοῦ*).

438. **προλείπω**, intr. 'I swoon.' Cf. Thuc. vii. 75. 3 (of the retreat of the Athenians from Syracuse) *εἴ τῳ δὲ προλίποι ἡ ῥώμη καὶ τὸ σῶμα, οὐκ ἄνευ ὀλίγων ἐπιθειασμῶν καὶ οἰμωγῆς ὑπολειπόμενοι κ.τ.λ.* These three broken lines are the mother's last utterances in the agony of separation from her child, culminating in the *ἀπωλόμην, φίλαι* which she cries, as she turns from the disappearing figure of Polyxena to seek the sympathy of her fellow-slaves. Then, in frenzied and impotent desire for vengeance, she curses the 'Spartan woman,' who is the source of all her sorrows. Nothing surely could be more artistic, more consistent with the vengeful Oriental character, which Euripides draws so clearly in the latter part of the play, than this last touch: and yet '*damnavit Hartungius, choro tribuit Hermannus.*'

441. **ὥς**, 'thus,' i.e. led off, like Polyxena, to death. The use of *ὥς* for *οὕτως* is rare in Attic Greek except in certain phrases (*καὶ ὥς, οὐδ' ὥς*), but it occurs in Aesch. Ag. 930 *εἰ πάντα δ' ὡς πράσσοιμ' ἄν, εὐθαρσὴς ἐγώ.* Thuc. iii. 37 (speech of Cleon) *ὧς οὖν χρὴ καὶ ἡμᾶς ποιοῦντας κ.τ.λ.*

443. **Ἑλένην...εἷλε.** For the pun, cf. Aesch. Ag. 689 *τίς ποτ' ὠνόμαζεν ὧδ' ἐς τὸ πᾶν ἐτητύμως...Ἑλέναν; ἐπεὶ πρεπόντως ἑλέναυς, ἕλανδρος, ἑλέπτολις, ἐκ τῶν ἁβροτίμων προκαλυμμάτων ἔπλευσε κ.τ.λ.* Eur. Tro. 890 Hecuba says *αἰνῶ σε, Μενέλα', εἰ κτενεῖς δάμαρτα σήν.* | *ὁρῶν δὲ τήνδε φεῦγε, μή σ' ἕλῃ πόθῳ.* | *αἱρεῖ γὰρ ἀνδρῶν ὄμματ', ἐξαιρεῖ πόλεις* | *πίμπρησι δ' οἴκους.* The close parallel afforded by the lines in the Troades to this passage is noticeable. Plato was addicted to punning: cf. Symp. 198 C *Γοργίου κεφαλὴν δεινοῦ λέγειν*: Apol. 25 C

ἀλλὰ γάρ, ὦ Μέλητε, σαφῶς ἀποφαίνεις τὴν σαυτοῦ ἀμέλειαν. At the conclusion of these lines Hecuba falls insensible.

444. The metre of this chorus is glyconic; the rhythm is founded on the trochee (–⏑), but admits of very free construction.

The stage is now clear, save for the prostrate form of Hecuba, and the chorus mark the end of the first act by singing the first *stasimon*: at its conclusion the sacrifice is supposed to have been completed, and Talthybius arrives to give a description of the scene. They speculate in what Grecian land fate has fixed the place of their slavery, whether on the northern mainland, or one of the islands of the Aegean, or in Pallas' city of Athens: then with a brief lament the ode concludes. The parallel chorus, Tro. 197—234, should be carefully read with this one: there, as here, Talthybius appears at the finish of the ode, and announces to Hecuba among other things the sacrifice of Polyxena: εὐδαιμόνιζε παῖδα σήν· ἔχει καλῶς. It must be borne in mind that the Hecuba is the earlier play by eight or ten years.

ποντιὰς, this form of the femin. of πόντιος is found here and twice in Pindar.

446. **θοὰς ἀκάτους**: the adjective is not picturesque merely, for ἄκατοι or ἀκάτια were small fast-sailing boats, popular with pirates (cf. Thuc. iv. 67): holding, Strabo tells us, from 25 to 30 men: large merchant vessels sometimes carried an ἄκατος on board. They were at any rate small boats, and not particularly adapted, one would think, for the conveyance of a number of females. (They were not πελαγοδρομοῦσαι, Etym. M. s.v.)

οἶδμα λίμνας, 'swelling waste of waters.' The same expression occurs in a line of Sophocles (fr. 423), introduced by Aristophanes into the Aves (1337).

448. **δουλόσυνος** is ἅπαξ λεγόμενον. Cf. δεσπόσυνος supr. 99.

449. **κτηθεῖσ'**, cf. supr. 360: this passive aorist is rare, and does not occur elsewhere in Trag., though Thuc. (i. 123) uses it.

450. **Δωρίδος αἴας**. Eur. no doubt refers to the Dorian settlements in the Peloponnese, and is thereby guilty of an anachronism, as Dorians are only once mentioned in the Homeric poems (Od. xix. 177) and then as a tribe in Crete. Achaeans at that early time dwelt in what was destined to become the heritage of the then obscure tribe, whose home was north of the Corinthian gulf. (Doris proper had no sea-board.)

451. **Φθιάδος**. Achaia Phthiotis, the home of Achilles and the original nursery of the Hellenes: by Ἑλλάς Homer always understands this district: cf. Il. ii. 683, 4: ix. 395.

454. **Ἀπιδανόν.** It is probable that Eur. means the Enipeus, which, rising in Mt Othrys, flows northward through Achaia Phthiotis and the plain of Thessaly, and falls into the Peneus shortly after receiving the waters of the Apidanus, a tributary which runs parallel with it through most of Thessaly. The two streams are frequently confused. Cf. Bacch. 572 *Λυδίαν* (the river Lydias) *τε τὸν τᾶς εὐδαιμονίας | βροτοῖς ὀλβοδόταν, πατέρα τε, | τὸν ἔκλυον εὔιππον χώραν ὕδασι | καλλίστοισι λιπαίνειν.* The plain of Thessaly was the richest pasture-land in Greece, and supported the flocks and herds, which formed the wealth of a powerful aristocracy, who, but for mutual jealousy, might have been a great influence in Greece: cf. Theocr. xvi. 36 *πολλοὶ δὲ Σκοπάδαισιν ἐλαυνόμενοι ποτὶ σακοὺς | μόσχοι σὺν κεραῇσιν ἐμυκήσαντο βόεσσι.* The Scopadae of Krannon, like the Aleuadae of Larissa, were a powerful family of this haughty and luxurious aristocracy.

455. **νάσων...ἔνθα** (458), 'to that one of the islands, where' etc.

456. **τάλαιναν,** the accusatives follow *πορεύσεις*, l. 447.

The island of Delos, to which reference is made in these lines, was one of the holy places of Greece: for here Leto, pursued by the jealousy of Hera, found a resting-place, where she might give birth to Apollo and Artemis. The island, which, once floating, was fixed by Zeus for the reception of Leto, was little more than a rock, rising in Mt Cynthus to a height of 500 feet, and not more than 5 miles in circumference. It became the centre of the worship of Apollo, and there every fifth year from early times were celebrated the Delia, a festival at which the Ionians of the islands and the neighbouring coasts assembled to do honour to their *θεὸς πατρῷος*. After falling into desuetude, the Delia were restored by the Athenians in 426 B.C., and the island purified. (Thuc. v. 1 tells us that the completion of the purification consisted in the deportation of the inhabitants: this took place in 422 B.C.) At the time of the production of the Hecuba (425 B.C. probably), this revival would be fresh in men's memories, and suggested to Eur. no doubt the mention of the island in this place.

458. Tradition said that Leto, when giving birth to Apollo, supported herself by grasping a palm tree, which henceforth became sacred to her offspring. Cf. Hymn. ad Ap. 118: Theogn. 929 *Φοῖβε ἄναξ, ὅτε μέν σε θεὰ τέκε πότνια Λητώ, | φοίνικος ῥαδινῆς χερσὶν ἐφαψαμένη, κ.τ.λ.* The Delians maintained in Cicero's time that the original palm tree was still to be seen. (Cic. de legg. i. 1. 2.) Cf. Homer Od. vi. 162 where Odysseus likens Nausicaa to the young palm tree growing in Apollo's shrine in Delos. The palm tree was not found in Greece.

460. **Λατοῖ φίλᾳ**, probably dative after *ἀνέσχε*, 'for the service of dear Leto': then *ἄγαλμα ὠδῖνος Δίας* is in apposition to *πτόρθους*, 'the pride of her Zeus-born son.' For *ὠδίς* (properly 'birth-pangs') = child, cf. Aesch. Ag. 1418 *ἔθυσεν αὑτοῦ παῖδα, φιλτάτην ἐμοὶ | ὠδῖνα*. A very parallel passage to this is I. T. 1097—1105, where *Λατοῦς ὠδῖνα φίλαν* occurs in connection with the palm, the olive and the bay: both reading and interpretation are doubtful, and the parallelism seems to prove little more than that mere verbal echoes from former plays often led Eur. to the repetition of a phrase in a different sense: cf. infr. 482 n.

463. The common tradition made Artemis twin-sister of Apollo. Many statues of Artemis have been discovered at Delos: nearly all are of the archaic type, completely draped, with the hair confined at the front by the *ἄμπυξ* (a metal headband, usually assigned to goddesses): the later type, while keeping the *ἄμπυξ*, usually discarded the long draperies, and added the quiver and arrows, realising the conception of Artemis the Huntress.

464. **τε** is wrongly placed: it should follow *χρυσέαν*.

466. The chief ornament of the Great Panathenaic festival, which was celebrated in August, every four years, was the saffron-coloured *πέπλος*, newly embroidered by maidens with a representation of the battle of the giants (cf. I. T. 224), which was carried sail-wise on a ship, supported on wheels, in a magnificent procession from the outer Ceramicus to the temple of Athene Polias. (Probably the ship was not introduced prominently till the 4th century.)

467. **καλλιδίφρου**: on the seated type of Athene statues, cf. Miss Harrison's Mythology and Monuments of Ancient Athens, p. 495.

469. **ζεύξομαι πώλους** means of course 'I shall represent in my embroidery yoked steeds.'

473. **ἀμφιπύρῳ**, cf. Hipp. 559 *βροντᾷ ἀμφιπύρῳ*. The thunderbolt is often represented in works of art with tongues of flame *above and below*; this would rightly be the meaning of *ἀμφίπυρος*, *ἀμφι-* meaning 'on both sides,' *περι-* 'on all sides."

474. **κοιμίζει**, 'casteth into the sleep of death': cf. Hipp. 1387 *εἴθε με κοιμίσειε τὸν δυσδαίμον' | Ἅιδου μέλαινα νύκτερός τ' ἀνάγκα*. Soph. Aj. 832.

478. **δορίκτητος Ἀργείων**, 'spear-won prize of the Greeks': the genit. is due to the idea of possession: still the absence of a preposition is harsh.

482. Eur. uses the word *θεράπνα* six times: I. A. 1499 *Μυκηναῖαί*

τ' ἐμαὶ θεράπναι: Bacch. 1043 θεράπνας τῆσδε Θηβαίας χθονός: H. F. 370 Πηλιάδες θεράπναι: Tro. 1070 τὰν καταλαμπομέναν ζαθέαν θεράπναν (of a place): Tro. 211 μὴ γὰρ δὴ (ἔλθοιμεν) δίναν γ' Εὐρώτα, τὰν ἐχθίσταν θεράπναν Ἑλένας, ἔνθ' ἀντάσω Μενέλᾳ δούλα. Thus in each case it is to be translated 'dwelling,' 'homestead.' Θεράπνη or Θεράπναι was also a not uncommon place-name: the best known Θεράπνη was in the valley of the Eurotas in Sparta, and is made the subject of a play on words in the passage from the Troades (211, quoted above). The ode in which it occurs is almost identical with the present chorus of the Hecuba: and that the word is purposely chosen there is certain from the fact that the Spartan Therapne stood on Mt Menelaius, which derived its name from a temple of Menelaus, where he and Helen were buried. Eur. must have had this ode from the Hecuba in his mind, when he wrote the chorus in the Troades: it is curious too that Εὐρώπας θεράπναν here is echoed by Εὐρώτα...θεράπναν there, cf. 460 n.

483. **ἀλλάξασ'**, lit. 'having taken in exchange a dwelling in Europe.' Ἅιδα θαλάμους is in apposition to θεράπναν.

484. **δή ποτε**, 'erstwhile': cf. Supp. 1130 σποδοῦ τε πλῆθος ὀλίγον ἀντὶ σωμάτων | εὐδοκίμων δή ποτ' ἐν Μυκήναις.

486. Cf. 443 n. Editors are at pains to explain that Hecuba is on her back, because the attendants so placed her, that she might recover from her swoon. They might also explain why the attendants failed at the same time to loosen her clothing: it is certainly unsuitable for a fainting person to be συγκεκλῃμένη ('tightly muffled') πέπλοις.

488. 'What shall I say, O Zeus? Whether that thou regardest men, or that idly to no purpose hast thou (with thy fellow-gods) gotten thee this so false repute, seeming to be a race of gods indeed?' I do not see sufficient reason for expelling line 490; the poet's mind passes quickly from the mention of one god to the thought of all, so that not σε but ὑμᾶς is subject to κεκτῆσθαι. The piling up of kindred words to produce a mass-effect (ἄλλως—μάτην—ψευδῆ) is characteristically Greek. δοκοῦντας is emphatic: 'seeming and seeming only': a bitter echo of δόξαν (489), 'false reputation.'

491. **ἐπισκοπεῖν, ἐπίσκοπος** are used specially of tutelary gods. Solon 2. 3 (in Hiller's Anth. Lyr.) τοίη γὰρ μεγάθυμος ἐπίσκοπος ὀβριμοπάτρη | Παλλὰς Ἀθηναίη χεῖρας ὕπερθεν ἔχει. Pind. Ol. xiv. 4 Χάριτες Ὀρχομενοῦ, παλαιγόνων Μινυᾶν ἐπίσκοποι. Eur. I. T. 1414: Aesch. Eum. 517 ἔσθ' ὅπου τὸ δεινὸν εὖ | καὶ φρενῶν ἐπίσκοπον | δεῖ μένειν καθήμενον.

493. **μέγ' ὀλβίου**, cf. Aesch. Prom. 647 ὦ μέγ' εὔδαιμον: the adver-

bial use with adjectives is Homeric. It is however found in Herod. and Xen. also: cf. Rutherford, New Phryn. p. 28.

494. **ἀνέστηκεν**, passive of *ἀνίστημι*, 'make people remove'; e.g. Thuc. ii. 27 *ἀνέστησαν δὲ καὶ Αἰγινήτας ἐξ Αἰγίνης Ἀθηναῖοι*. So Thuc. i. 12 *ἐπεὶ καὶ μετὰ τὰ Τρωϊκὰ ἡ Ἑλλὰς ἔτι μετανίστατό τε καὶ κατῳκίζετο, ὥστε μὴ ἡσυχάσασα αὐξηθῆναι...μόλις τε ἐν πολλῷ χρόνῳ ἡσυχάσασα ἡ Ἑλλὰς βεβαίως καὶ οὐκέτι ἀνισταμένη ἀποικίας ἐξέπεμψεν.* Applied to a country it means 'depopulated.' So too *ἀνάστατος*, which is found in Poetry, though the verb is confined to Prose (except in this passage). *ἀνάστατον δορὶ* is found in Soph. Tr. 240.

498. **αἰσχρᾷ**, 'vile.' *περιπεσεῖν*, common in all Greek = 'encounter' (evil).

499. **μετάρσιον**, proleptic, 'from the ground.'

501. **τίς οὗτος κ.τ.λ.** 'who art thou there, who' etc. Cf. Il. x. 82 *τίς δ' οὗτος κατὰ νῆας ἀνὰ στρατὸν ἔρχεαι οἶος | νύκτα δι' ὀρφναίην;*

503. Talthybius in the Il. is Agamemnon's herald, i. 320: he was worshipped in Sparta after his death, and the hereditary heralds at Sparta were called Talthybiadae: cf. Herod. vii. 134. *Δαναϊδῶν* is used with special reference to his connection with the Argive prince Agamemnon.

504. **πέμψαντος μέτα**, 'having sent me for you': cf. Soph. Phil. 343 *ἦλθόν με νηΐ ποικιλοστόλῳ μέτα*: cf. infr. 509 *μεταστείχων σε*: 512.

505. Observe Hecuba's welcome to the messenger, as she thinks, of death.

506. **δοκοῦν**, acc. absol., cf. supr. 118 n.: lit. 'it being a resolution of the Greeks.' *δόξαν* would mean 'it having been resolved by': the present calls attention to the abiding nature of the decree. Cf. Thuc. iii. 38. 2 *καὶ δῆλον ὅτι ἢ τῷ λέγειν πιστεύσας τὸ πάνυ δοκοῦν ἀνταποφῆναι ὡς οὐκ ἔγνωσται ἀγωνίσαιτ' ἂν κ.τ.λ.*

507. **ἐγκονῶμεν.** Homer uses only the partic. pres. of this verb, in an adverbial sense = 'speedily': in other writers it is only found in imperative sentences.

511. **οἴμοι, τί λέξεις;** a Euripidean formula on the receipt of bad news: the use of the future implies that the speaker cannot at once realise what he hears: cf. infr. 712, 1124: Hipp. 353: Ion 1113: Med. 1310.

512. **κακά**, the sad news of her daughter's death.

514. **τοὐπὶ σέ**, *quod ad te attinet.*

515. **πῶς καί νιν ἐξεπράξατ';** 'how, tell me, did ye take her life?'

This seems to be the force of καὶ *interrogativis postpositum*: cf. infr. 1066: Alc. 834: Hipp. 92, 1171: Soph. Aj. 1290.

ἐκπράσσειν, lit. 'to finish': cf. *διεργάζεσθαι*, *διαχρῆσθαι*, Lat. *conficere*.

'How did ye slay her?—how?—with reverence meet,
Or with brute outrage, as men slay a foe?' Way.

518. 'once more, lady, thou wouldst have me renew the sad solace of tears.' Cf. Soph. O. C. 363 *δὶς γὰρ οὐχὶ βούλομαι | πονοῦσά τ' ἀλγεῖν καὶ λέγουσ' αὖθις πάλιν.*

519. **λέγων**, 'at the recital.'

520. Supply *ἔτεγξα.*

523. **χερὸς**, for the genit. cf. Thompson Gr. Synt. § 97 B.

526. 'whose hands should curb the strugglings of thy lamb.' Way. For *μόσχος*=child, cf. I. A. 1623: Andr. 712.

527. **πλῆρες**, supr. 522: for similar carelessness, cf. *χεροῖν* 526, *χεροῖν* 527, *χειρὶ* 528: *τίθεται* 655, *τιθεμένα* 656: *μάθῃ* 601, *μαθὼν* 602, *μάτην* 603: *πρευμενὴς* 538, *πρύμνας* 539, *πρευμενοῦς* 540 (the latter may be intentional). This preliminary libation would be wine, or a mixture of meal, honey and oil (*πέλανος*): cf. Aesch. Cho. 92, the *χοαὶ* sent by Clytaemnestra to appease the shade of Agamemnon.

531. Cf. I. A. 1563 *στὰς δ' ἐν μέσῳ Ταλθύβιος, ᾧ τόδ' ἦν μέλον, | εὐφημίαν ἀνεῖπε καὶ σιγὴν στρατῷ.* The account of the sacrifice of Iphigeneia should be compared with this passage.

532. **σῖγα**, the adverb: cf. Ar. Ach. 238 *σῖγα πᾶς (ἔστω).* Eur. Phoen. 1224 *κελεύσας σῖγα κηρῦξαι στρατῷ.*

535. **κηλητηρίους**, cf. Alc. 359 *ὥστ' ἢ κόρην Δήμητρος ἢ κείνης πόσιν | ὕμνοισι κηλήσαντά σ' ἐξ Ἅιδου λαβεῖν.*

536. **νεκρῶν ἀγωγούς**, 'that bring up the departed.' Compare the account of the sacrifice offered by Odysseus in Od. xi. 35 on his descent to the lower world, *ῥέε δ' αἷμα κελαινεφές· αἱ δ' ἀγέροντο | ψυχαὶ ὑπ' ἐξ Ἐρέβευς νεκύων κατατεθνηώτων.* For the genit. cf. Tro. 1130 *πολλῶν ἐμοὶ δακρύων ἀγωγός.*

539. **πρύμνας—πρευμενής**: the paronomasia may be intentional: cf. supr. 443 n. Cf. too infr. 650 *τὸν εὔροον Εὐρώταν.*

χαλινωτήρια are the ropes that 'bridle' the ship's course.

541. **δὸς ἡμῖν...τυχόντας**, a common irregularity: *τυχοῦσι* would be expected: cf. Aesch. Cho. 140 *αὐτῇ τέ μοι δὸς σωφρονεστέραν πολὺ | μητρὸς γενέσθαι χεῖρά τ' εὐσεβεστέραν.*

νόστου, 'home-coming': one of the later Epic poems was the *Νόστοι*, or the narrative of the returns of the heroes from Troy.

543. **ἀμφίχρυσον**, 'inlaid with gold on both sides': cf. supr. 474 n.

κώπης, cf. supr. 523 n. Such swords have been found at Mycenae.

546. **ἐφράσθη**, 'observed.' This middle use of the pass. aorist is found in Homer (Od. xix. 485 etc.) and Herod. (i. 84 sub fin., vii. 46). Both Soph. and Aesch. use the perf. pass. as middle.

ἐσήμηνεν λόγον, cf. supr. 217 *σημανῶν ἔπος.*

550. cf. supr. 367.

551. 'I have a queenly pride that brooks not the name of slave among the dead.' 'She will hold in Hades the same position, servile or free, that she held at the moment of her death.' Paley.

552. **δούλη κεκλῆσθαι**, cf. supr. 480 *κέκλημαι δούλα.*

553. **ἐπερρόθησαν**, 'shouted approval': cf. Phoen. 1238 *πάντες δ' ἐπερρόθησαν Ἀργεῖοι τάδε | Κάδμου τε λαός, ὡς δίκαι' ἡγούμενοι.* Or. 901.

558. It is simpler to take *ἐξ ἄκρας ἐπωμίδος* as referring to the top of the shoulder, than to one of the many fashions of wearing the chiton, which prevailed among Greek women: cf. Becker's Charicles, p. 425 (Eng. tr.).

560. **ὡς ἀγάλματος κάλλιστα.** It is significant as showing the perfection reached in the plastic arts, that *ἄγαλμα* is frequently used to denote extraordinary or divine beauty: cf. Hipp. 631 *γέγηθε κόσμον προστιθεὶς ἀγάλματι | καλὸν κακίστῳ.* Plat. Charm. 154 C *πάντες ὥσπερ ἄγαλμα ἐθεῶντο αὐτόν.* Phaedr. 251 A *θύοι ἂν ὡς ἀγάλματι καὶ θεῷ τοῖς παιδικοῖς.* Eur. fr. 284. 10 *λαμπροὶ δ' ἐν ἥβῃ καὶ πόλεως ἀγάλματα | φοιτῶσ'.*

ἔδειξε, 'displayed': the first meaning of *δείκνυμι*; cf. Tro. 801 *ὄχθοις ἱεροῖς, ἵν' ἐλαίας | πρῶτον ἔδειξε κλάδον γλαυκᾶς Ἀθάνα.*

562. **τλημονέστατον**, 'heroic.'

566. **οἴκτῳ κόρης**, 'in pity for the maiden': cf. 519 *σῆς παιδὸς οἴκτῳ*: the genitive is objective, cf. Thompson Gr. Synt. § 98.

οὐ θέλων τε καὶ θέλων: cf. El. 1230 (Electra addressing the corpse of Clytaemnestra) *ἰδού, φίλαν τε κοὐ φίλαν φάρεά σέ γ' ἀμφιβάλλομεν*: Phoen. 357 *μῆτερ, φρονῶν εὖ κοὐ φρονῶν ἀφικόμην | ἐχθροὺς ἐς ἄνδρας.*

568. **κρουνὸς** is a 'well-head': 'and the welling blood leapt forth': cf. Rhesus 790 *θερμὸς δὲ κρουνὸς δεσπότου παρὰ σφαγαῖς | βάλλει με δυσθνητοῦντος αἵματος νέου*, where the force of *κρουνός*, the strong gush of blood, is heightened by the use of *βάλλει* and *νέου*: for *ἐχώρουν*, cf. Med. 1174 *ἀνωλόλυξε, πρὶν γ' ὁρᾷ διὰ στόμα | χωροῦντα λευκὸν ἀφρόν.*

569. This verse is quoted by Pliny Ep. iv. 11. 9, in his account of the judicial murder by Domitian of the Vestal, Cornelia. Paley quotes an imitation from Ovid Fasti ii. 833 *tum quoque iam moriens ne non*

procumbat honeste | *respicit: haec etiam cura cadentis erat.* With this passage should certainly be compared Ovid's version of it, Met. xiii. 449—480.

570. For the double accus. after *κρύπτειν*, cf. Thompson Gr. Synt. § 88.

572. 'Each Argive 'gan his task—no man the same.' Way.

573. **ἐκ χερῶν**, supply *ἱέντες*.

574. **φύλλοις ἔβαλλον**: her courage was rewarded with the same honours as were bestowed on victors in the games: cf. Pind. Pyth. ix. 131 *ἔνθ' Ἀλεξίδαμος, ἐπεὶ φύγε λαιψηρὸν δρόμον,* | *παρθένον κεδνὰν χερὶ χειρὸς ἑλὼν* | *ἆγεν ἱππευτᾶν Νομάδων δι' ὅμιλον. πολλὰ μὲν κεῖνοι δίκον* (cast) | *φύλλ' ἔπι καὶ στεφάνους.*

576. Cf. Alc. 704 *εἰ δ' ἡμᾶς κακῶς* | *ἐρεῖς, ἀκούσει πολλὰ κοὐ ψευδῆ κακά.* Ar. Thesm. 385 *βαρέως φέρω...ὁρῶσ' ἡμᾶς ὑπὸ* | *Εὐριπίδου τοῦ τῆς λαχανοπωλητρίας* | *καὶ πολλὰ καὶ παντοῖ' ἀκουούσας κακά.* Soph. Phil. 608 *ὁ πάντ' ἀκούων αἰσχρὰ καὶ λωβήτ' ἔπη* | *δόλιος Ὀδυσσεύς.* More frequently *ἀκούω* and *κλύω* are used either with adverbs (*κακῶς ἀκ.* 'to have an ill repute') or the nomin. of adjectives: they serve as the passive of *λέγειν* = to call a person such and such a thing: so *audire*, e.g. Hor. Ep. i. 16. 17 *tu recte vivis, si curas esse quod audis.* (Cf. Milton Areop. p. 24 (ed. Hales) 21 'Next what more nationall corruption, for which England hears ill abroad, than houshold gluttony?' Ben Jonson in his dedication of the Fox to those 'most equal sisters, the two famous universities' says 'hence is it, that I now render myself grateful, and am studious to justify the bounty of your act: to which, though your mere authority were satisfying, yet it being an age wherein poetry and the professors of it hear so ill on all sides, there will be a reason be looked for in the subject.')

578. For the custom of casting garments and offerings of all kinds on funeral pyres, cf. Lucian de Luctu 14 *πόσοι γὰρ καὶ ἵππους καὶ παλλακίδας, οἱ δὲ καὶ οἰνοχόους ἐπικατέσφαξαν καὶ ἐσθῆτα καὶ τὸν ἄλλον κόσμον συγκατέφλεξαν ἢ συγκατώρυξαν;*

579. **τῇ περίσσ' εὐκαρδίῳ**, cf. supr. 493 n.

583. **ἐπέζεσε**, cf. I. T. 987 *δεινή τις ὀργὴ δαιμόνων ἐπέζεσε.* 'Herein (*τόδε*) by fate some heaven-sent bane hath burst seething upon the children of Priam and my country.'

585. Hecuba half-personifies her various troubles: they all crowd round her, claiming her attention and aid, nor does she know to which she should turn first: if she embrace the cause of one, another (*τόδε*) straightway will not suffer his claims to be postponed, while if she listen

to the second, there is always a third, inheritor of woe from woe, to summon her away in turn by his cries for help (*παρακαλεῖ*).

588. **διάδοχος κακῶν κακοῖς.** The poet is not strictly logical: first he regards the different Woes as urging their separate claims, to the exclusion of others, on Hecuba; then he proceeds to speak of one of them as receiving in his turn a burden of misery from another. Hecuba would herself more properly be styled *διάδοχος κακῶν κακοῖς*: we should then read *διάδοχον*: for the phrase, cf. Supp. 71 *ἀγὼν ὅδ' ἄλλος ἔρχεται γόων γόοις διάδοχος*. The usual construction of *διάδοχος* is genit. of thing received and dat. of the person received from: cf. the dat. after *δέχομαι*, e.g. Il. ii. 186 *δέξατό οἱ* ('from him') *σκῆπτρον*, and many instances quoted by Porson on supr. 535 (where he reads *δέξαι χοάς μοι*).

591. 'excess of grieving the tidings of thy noble bearing hath taken from me.' This line serves as an apology for the following philosophical reflections, which might seem out of place at a time of such distress. Similar apologies are found in Hipp. 252: Med. 119.

592. **δεινόν,** cf. supr. 379 n.: the context there is very similar to this. **γῆ**, 'soil.' 'Strange,' says Hecuba, 'that poor land may under some conditions bring forth good fruit, and good land evil fruit: but a good man's works are always good, and an evil man's evil. What is the reason? Is it heredity, or early nurture?' Euripides' answer to the claims of the former is negative: El. 369 *ἤδη γὰρ εἶδον παῖδα γενναίου πατρὸς | τὸ μηδὲν* (worthless) *ὄντα, χρηστὰ δ' ἐκ κακῶν τέκνα*. In Supp. 911 he inclines to give the credit to early education; *τὸ γὰρ τραφῆναι μὴ κακῶς αἰδῶ φέρει· | αἰσχύνεται δὲ τἀγάθ' ἀσκήσας ἀνὴρ | κακὸς γενέσθαι πᾶς τις· ἡ δ' εὐανδρία | διδακτός, εἴπερ καὶ βρέφος διδάσκεται | λέγειν ἀκούειν θ' ὧν μάθησιν οὐκ ἔχει*. Eur. does not go as far as his contemporary Socrates, and assert that no one is vicious, except through ignorance, and that any one knowing good will ensue it (cf. Hipp. 380 *τὰ χρήστ' ἐπιστάμεσθα καὶ γιγνώσκομεν, | οὐκ ἐκπονοῦμεν δέ*), but still attaches great weight to the knowledge of good as a means to the identification of evil, infr. 601 *τοῦτο* (*ἐσθλὸν*) *δ' ἥν τις εὖ μάθῃ | οἶδεν τό γ' αἰσχρόν, κανόνι τοῦ καλοῦ μαθών*. It is true that Euripides' expressions are not always quite consistent, but we must remember that to dogmatize was not his failing, and, like Socrates, he propounds many a question, and argues on many a theme, yet leaves the question unanswered and the theme a sketch.

597. **οὐδέ.** For this use of *οὐ* after *εἰ* (592) consult Shilleto's note on Thuc. i. 121. 7. His rule is, that in a bi-membered sentence, like the present, when in the second clause the indicative is used, the

negative is οὐ: from this rule however there are many exceptions.

599. **τροφαί**, for the plural cf. supr. 82 n.

600. **ἔχει**, cf. supr. 353 n. Lit. 'involves a teaching of virtue.' *δίδαξις* seems *ἀπ. λεγ.*

603. **ἐτόξευσεν**, cf. Aesch. Supp. 446 *καὶ γλῶσσα τοξεύσασα μὴ τὰ καίρια.* Eur. Supp. 456 *καὶ ταῦτα μὲν δὴ πρὸς τάδ' ἐξηκόντισα. μὲν δὴ* dismisses the philosophical reflections.

605. **θιγγάνειν**, sc. *τῆς παιδός*: *μοι*, ethic dative: cf. infr. 728.

606. **τοι**, 'thou knowest': cf. supr. 228 n.

607. **ναυτική τ' ἀναρχία**, cf. I. A. 913 *ἀφῖγμαι δ', ὥσπερ εἰσορᾷς, γυνή | ναυτικὸν στράτευμ' ἄναρχον κἀπὶ τοῖς κακοῖς θρασύ, | χρήσιμον δ' ὅταν θέλωσιν.* Eur. probably had in view the frequent disorders of Piraeus. It was and remains a commonplace that water-side population is hard to manage.

608. **κρείσσων πυρός**, cf. Andr. 271 *ἃ δ' ἔστ' ἐχίδνης καὶ πυρὸς περαιτέρω, | οὐδεὶς γυναικὸς φάρμακ' ἐξεύρηκέ πω | κακῆς. κακὸς*, 'poor creature.'

610. **ποντίας ἁλός**, partitive genitive after *βάψασ' ἔνεγκε*, which = 'draw and bring.'

612. It may well be that Hecuba refers here to the union in death of Achilles and Polyxena: in this shadowy wedlock she could not be regarded as strictly wife or strictly maid: and the ceremonial bath, which took place before marriage (at Athens the water for the bath was fetched from Callirrhoe, Thuc. ii. 15), assumes the form of the last washing of the corpse before burial.

613. **προθῶμαι**, 'lay out': cf. Alc. 664 *(παῖδας, οἳ) περιστελοῦσι καὶ προθήσονται νεκρόν.* Ph. 1319.

614. **ὡς δ' ἔχω...κόσμον τ' ἀγείρασ'**, i.e. with my own resources, so far as they go, and with whatever contributions my fellow-captives may be able to make. *τί γὰρ πάθω;* the exact meaning in this passage is somewhat difficult to determine: 'what else can I do?' i.e. except *ὡς ἔχω*, seems to me to represent the sense. The strict meaning of the phrase is 'what is to happen to me?' 'What is to happen to me, if I do not do so?' Valckenaer says the formula is *eorum, quos invitos natura vel fatum vel quaecunque tandem cogit vix superanda necessitas* (ad Phoen. 902). It is found in Homer Il. xi. 404 where Odysseus in a dilemma says *ὤ μοι ἐγώ, τί πάθω;* Paley remarks that the subj. is not deliberative, but has the future sense common in epic usage: cf. Monro Hom. Gr. § 274: Tro. 792: Supp. 257.

616. **τῶνδε**, deictic: cf. supr. 59 n.

618. **κλέμμα τῶν αὐτῆς δόμων.** Notice the bitter irony of this phrase: 'aught she hath pilfered from her home.'

619. **ὦ σχήματ' οἴκων**, 'O vision of home, once happy home.' Or it may be that *σχῆμα* implies something striking and impressive to the eye.

620. **ὦ πλεῖστ' ἔχων κ.τ.λ.** To take *ὦ πλ. ἔχων κάλλιστά τε* together, punctuating at *τε*, and translating 'thou who hadst very many and very beautiful things,' seems unsatisfactory: Porson's *κάλλιστά τ' εὐτεκνώτατε*, where *κάλλιστα* is adverbial (cf. supr. 579 n.), leaves *ὦ πλεῖστ' ἔχων* particularly bare and feeble: I see no difficulty in understanding from *εὐτεκνώτατε* in this line and *τέκνων* in the next *τέκνα* as object of *ἔχων*: reference to the number and beauty of Priam's children is frequent and here apposite: cf. supr. 280, 421 n. Further the pathos of the reference to herself in the next line is heightened if we supply *πλείστων καλλίστων τε* with *τέκνων*.

622. **εἰς τὸ μηδὲν ἥκομεν**, 'have come to nought': cf. Herod. i. 32. 1 *ἡ ἡμετέρη εὐδαιμονίη ἀπέρριπται ἐς τὸ μηδέν.* Soph. El. 1000 *δαίμων δὲ τοῖς μὲν εὐτυχὴς καθ' ἡμέραν, | ἡμῖν δ' ἀπορρεῖ κἀπὶ μηδὲν ἔρχεται.*

φρονήματος τοῦ πρὶν στ., 'shorn of our former pride.'

623. **στερέντες**: this aorist is found only in Poetry.

δῆτα, used in a scornful sense: it is more frequently found in interrogative sentences. *εἶτα* also is *indignantis*.

626. **τὰ**, on the article used as a demonstrative, cf. Thompson Gr. Synt. § 36: Soph. O. C. 742 *πᾶς σε Καδμείων λεὼς | καλεῖ δικαίως, ἐκ δὲ τῶν μάλιστ' ἐγώ*, where Jebb points out that usually, when the article is used in this way, it stands first in the sentence.

ἄλλως, 'mere,' cf. supr. 489: Tro. 476 *οὐκ ἀριθμὸν ἄλλως ἀλλ' ὑπερτάτους Φρυγῶν.* Fr. 362 (Erechtheus). 27 *ἀλλ' ἐμοίγ' ἔστω τέκνα | ἃ καὶ μάχοιτο καὶ μετ' ἀνδράσιν πρέποι, | μὴ σχήματ' ἄλλως ἐν πόλει πεφυκότα.*

628. Cf. Ennius in Cic. de fin. ii. 13 *nimium boni est, cui nil mali est.*

629. This short choral interlude, performed while Hecuba is absent, collecting the ornaments mentioned in 615, is mainly glyconic (cf. supr. 444 n.): it marks a break in the action, as the news of Polydorus' death, which arrives at its conclusion, supplies a fresh theme for the remainder of the play. The chorus trace the origin of their calamities in the fatal judgment of Paris. The ode in Androm. 274—308 on the same subject should be compared.

χρῆν, imperfect: cf. supr. 260 n. The force of the tense is, 'that was the moment when my present misfortunes became inevitable.'

631. Cf. Med. 3 (*εἴθ' ὤφελε*) *μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε* | *τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας* | *ἀνδρῶν ἀριστέων κ.τ.λ.* Hel. 229 *φεῦ φεῦ, τίς ἢ Φρυγῶν* | *ἢ τίς Ἑλλανίας ἀπὸ χθονὸς* | *ἔτεμε τὰν δακρυόεσσαν Ἰλίῳ* | *πεύκαν; ἔνθεν ὀλόμενον* | *σκάφος συναρμόσας* | *ὁ Πριαμίδης ἔπλευσε βαρβάρῳ πλάτᾳ* | *τὰν ἐμὰν ἐφ' ἑστίαν.*

634. **τὰν** = *ἄν.*

638. **πόνων ἀνάγκαι κρείσσονες**, 'constraint of slavery more torturing than mere suffering.' *ἀνάγκαι*, cf. supr. 82 n.

640. 'On all from the folly of one (Paris) hath come a curse, a curse of destruction on the land of Simoïs, and ruin from stranger-hands.'

644. Lit. 'the strife, which a herdsman on Ida set himself to determine (*κρίνει*) between the three goddesses, hath been determined finally (aorist, *ἐκρίθη*), hath resulted, in ruin and bloodshed.' In *ἐκρίθη* we see the sense of the word as used by Hippocrates to denote the 'crisis' of a disease.

645. **ἂν παῖδας κρίνει**, for the double accus., one accus. being cognate, cf. Plat. Apol. 19 B *Μέλητός με ἐγράψατο τὴν γραφὴν ταύτην.* Hadley Gr. Gr. § 725.

646. **ἀνὴρ βούτας**, cf. Andr. 280 *σταθμοὺς ἔπι βούτα*: for *βούτης* as adj., cf. Hipp. 537 *βούταν φόνον*: Tro. 490 *γραῦς γυνή*: Aesch. Cho. 805 *γέρων φόνος*: Lat. *anus charta.* See 406 n. The *βούτης* was of course Paris, *ὁ τὰς θεὰς κρίνας* (I. A. 71). There seems to be a tinge of contempt in the use of the word *ἀνὴρ* here and infr. 682.

650. **τις**, 'many a one': cf. supr. 270 n.

ἀμφὶ, 'by the banks of.' *εὔροον Εὐρώταν*, cf. supr. 539 n.

655. **τίθεται χέρα**, meiosis: cf. supr. 270 n. Mr Way translates, 'and her cheeks with woe-furrows are gory | and her fingers are red.'

656. **τιθεμένα.** This use of *τιθέναι* = *ποιεῖν* is Ionic, but found sometimes in Attic poets: cf. Cobet V. L. p. 302. *δίαιμον*, 'bloody': only here and in Hippocrates.

658. The **ἀρχαία λάτρις**, despatched by Hecuba (l. 609) for water, returns bringing with her the corpse of Polydorus, which she has discovered as foretold, supr. 47 sq. It is covered with a cloth, which is thrown back at l. 679. *παναθλία.* To an ear so sensitive to suggestions of sound as Euripides', there would be a sad play on the word *παναθλία* (connected of course with *ἆθλος*, 'contest') and *νικῶσα* 659, *στέφανον* 660, *κηρύγματα* ('proclamation of victor') 662.

659. **θῆλυν**, this form of the feminine is found frequently in Poetry from Homer onwards.

661. **τάλαινα σῆς κ. β.**, lit. 'wretched by reason of thy ill-omened cry': cf. for the genit. Thompson Gr. Synt. § 101, n. 1.

662. **εὕδει**, 'is still': cf. Il. v. 524 *ὄφρ' εὕδῃσι μένος Βορέαο.* Solon 2. 19 (Hiller) *πόλεμον εὕδοντ' ἐπεγείρει.* So *σιγᾶν*, Theocr. ii. 38 (of the jealous Simaetha) *ἠνίδε σιγῇ μὲν πόντος, σιγῶντι δ' ἀῆται· | ἁ δ' ἐμὰ οὐ σιγῇ στέρνων ἔντοσθεν ἀνία.*

663. **τόδ' ἄλγος**, 'this weight of woe,' pointing to Polydorus' body.

665. **καὶ μὴν** introduces the fresh arrival, supr. 216 n. *περῶσα ὑπὲρ δόμων*, 'passing out of the house': 'through and beyond,' i.e. 'out of,' seems the sense of *ὑπέρ* here.

668. **οὐκέτ' εἶ βλέπουσα φῶς**, 'though alive, art dead': i.e. dead in the sense of having lost all which gives life a value.

670. Hecuba imagines that she refers to the death of Polyxena. The repetition of similar sounds in *εἶπας εἰδόσιν δ' ὠνείδισας* is characteristic of Euripides, cf. supr. 527 n.

εἰδόσιν, cf. supr. 237 n. 'No news this: 'tis but taunting me who knew.' Way.

673. **σπουδὴν ἔχειν** generally = *σπουδάζειν*, 'to be in earnest': here it must either = 'receive attention,' or (cf. supr. 353 n.) 'involve, cause exertion.'

674. This couplet is spoken half-aside, but Hecuba hears enough to learn that the body is that of some fresh victim.

675. **ἅπτεται**, 'grasps.'

676. **βακχεῖον**, 'inspired': for Cassandra, cf. supr. 87 n.

678. 'She liveth whose name thou shriekest aloud, but the dead man at thy feet thou mournest not.' *λάσκειν* of agitated or rapid speech: an entirely poet. word, used chiefly of animals or things by Homer.

679. **γυμνωθὲν**, at this word the attendant draws aside the covering and displays to the horror-stricken mother the features of her son.

682. **Θρῂξ ἀνήρ**, so supr. 646 *ἀνὴρ βούτας.*

684. **ὦ τέκνον τέκνον κ.τ.λ.** This *κόμμος* or lament, sung by one of the characters of the play and the chorus alternately (*θρῆνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς*, Arist. Poet. 12. 3), is partly iambic and partly dochmiac. The dochmiac rhythm is used by the Tragedians to express wild excitement; strictly its construction is a bacchius (⏑––) followed by an iambus (⏑–), but very great license is permitted: it seems probable that the nature of the metre suggested to the poet the use of the word *βακχεῖον*, l. 686; *νόμος βακχεῖος* would then mean a wild strain in the frenzied manner of the votaries of Bacchus: it is observable

also that the vintage songs frequently were dirges, having for their subject the premature death of a youth (e.g. *αἴλινος*, sung by a boy to the vintagers, Il. xviii. 570 *τοῖσιν δ' ἐν μέσσοισι πάις φόρμιγγι λιγείῃ | ἱμερόεν κιθάριζε, λίνον δ' ὑπὸ καλὸν ἄειδεν | λεπταλέῃ φωνῇ*), thus typifying the departing summer: Hecuba's lament over her dead son, cut off before manhood, might appropriately be compared to one of these ancient and well-known dirges, nor is it inconceivable that *ὦ τέκνον τέκνον* may actually have been the opening of some such funeral-song.

685. **κατάρχομαι**, 'I begin': usually of making a due commencement of a sacrifice: cf. Od. iii. 444 *γέρων δ' ἱππηλάτα Νέστωρ | χέρνιβά τ' οὐλοχύτας* (meal) *τε κατήρχετο, πολλὰ δ' Ἀθήνῃ | εὔχετ'*: Eur. I. T. 40 *κατάρχομαι μὲν* (perform preliminary rites), *σφάγια δ'* (actual sacrifice) *ἄλλοισιν μέλει*. The genit. is regularly found with it, but cf. Or. 960 *κατάρχομαι στεναγμόν*, and Homer quoted above.

686. **ἐξ ἀλάστορος** should be connected with *κακῶν*, 'ills sent by some avenging power': cf. Soph. Tr. 1235 *τίς ταῦτ' ἄν, ὅστις μὴ 'ξ ἀλαστόρων νοσοῖ, | ἕλοιτο*; Eurip. very frequently uses the word *ἀλάστωρ*, and always in the sense of a malignant power, exacting vengeance to the uttermost for a man's trespasses either on himself or his family: cf. infr. 949.

687. **ἀρτιμαθὴς** (*ἅπ. λεγ.*), 'grasping but now my woes,' cf. Alc. 940 *λυπρὸν διάξω βίοτον· ἄρτι μανθάνω*: for the genit. *κακῶν* cf. Thompson Gr. Synt. § 112. She had had *forebodings* of ill for Polydorus, supr. 73 sq.

688. 'Ah then, thou dost recognize the working of thy son's curse?' *ἔγνως* is aor. of instantaneous action. I am inclined to think that this is the better rendering: the son is of course Paris, with whose original transgression, as the source of all subsequent calamity, the chorus have just dealt, supr. 629 sq., and the mention of *κακὰ ἐξ ἀλάστορος*, supr. 686, seems also to favour this version: further, the meaning of *ἄτη* as an active working curse is, by this rendering, preserved. It may be of course that the question is prompted by Hecuba's use of the word *ἀρτιμαθής*. 'Didst thou then know of thy son's (Polydorus') death?' *γὰρ=γ' ἄρ'*, 'ah then.'

692. **ἐπισχήσει** probably means 'prevent me' from grieving. 'No tearless day, no day without a sigh, shall ever come to rid me of my grieving.'

696. **κεῖσαι**, 'art thou lying dead?'

698. **νιν**, for the accus. with *κυρεῖν*, cf. Aesch. Theb. 699 *βίον εὖ*

κυρήσας. *πέσημα*, 'a fallen victim': cf. Andr. 652 *οὗ πεσήματα* | *πλεῖσθ' Ἑλλάδος πέπτωκε δοριπετῆ νεκρῶν*. *πτῶμα* is usual in this sense.

700. **ἐν ψαμάθῳ λευρᾷ** should be taken with *ἔκβλητον* (*ἢ πέσημα φ. δ.* is parenthetic); a body cast up by the sea would be found on the *smooth* sand, the part of the shore covered at high water.

701. **πελάγιος** is used of the open sea: hence *πελ. κλύδων ἐξήνεγκε* implies that the body has drifted in from some distance.

702. **ἔμαθον**, 'I interpreted aright': for the dream cf. supr. 70 sq.

704. **οὔ με παρέβα φ. μελ.**, these words are parenthetical, as *ἂν* in the next line refers back to *ὄψιν*. *παρέβα*, 'did not escape me': Hecuba is thinking of the gloomy interpretation she gave of the dream, supr. 79 sq. *μελανόπτερον* is an echo of the *μελανοπτερύγων* of that passage (l. 71).

706. **ἀμφί σ' οὐκέτ' ὄντα**, 'concerning thee, who even then wast dead.'

709. **γάρ** (as above 688) in interrogative sentences often expresses surprise. Hadley Gr. Gr. § 1050, 4 b. 'Does thy knowledge of dream-lore enable thee to tell?'

710. **ἱππότας**, cf. supr. 9 n. A poet. word, for which *ἱππεύς* is found in Prose.

711. **ἵνα**, 'with whom,' lit. 'where.'

712. **τί λέξεις;** cf. supr. 511 n.

714. The sanctity of the ties of hospitality, one of the most pleasing traits of the heroic age, continued to be regarded in Greece long after the dangers of travel and absence of public accommodation, which in early civilizations led to the extraordinary value attached to the institution of hospitality, had been remedied to a large extent by the construction of good roads and the establishment of inns: compare the conduct of Miltiades (Herod. vi. 35) towards the Dolonchian envoys, whom once when sitting at his front door, he saw *ἐσθῆτα ἔχοντας οὐκ ἐγχωρίην* in the streets of Athens: *προσεβώσατο, καί σφι προσελθοῦσι ἐπηγγείλατο καταγωγὴν καὶ ξείνια*. To this behaviour he owed his kingdom in the Chersonese. Thucydides too (ii. 13) tells us of the *ξενία* existing between Pericles and Archidamos the Spartan, which led Pericles to fear that Archidamos would, while ravaging the property of other Athenians, spare that of his friend, and to his public declaration *ὅτι Ἀρχίδαμος μέν οἱ ξένος εἴη, οὐ μέντοι ἐπὶ κακῷ γε τῆς πόλεως γένοιτο*, and that if his property should be excepted from the general devastation, *ἀφίησιν αὐτὰ δημόσια εἶναι*. Crito too offered Socrates a safe retreat in Thessaly, *εἰσὶν ἐμοὶ ἐκεῖ ξένοι, οἵ σε περὶ πολλοῦ ποιήσονται καὶ*

ἀσφάλειάν σοι παρέξονται. To violate hospitality was regarded as a heinous offence against both gods and men (*οὐχ ὅσια οὐδ' ἀνεκτά*, 715), and was visited by the wrath of Zeus the protector of strangers and suppliants: cf. supr. 345 n.

715. **ποῦ δίκα ξένων**; 'where is the retributive justice, which an injured guest may invoke?' *ξένων* is possessive genitive: the position of the words immediately following *οὐδ' ἀνεκτὰ* makes this the more probable sense. It would be possible to translate 'where (i.e. in the doings of Polymestor) do we find the rightful custom of hosts?' (It should be remembered that *δίκη* is right as based upon custom.)

716. **κατάρατ' ἀνδρῶν**, cf. supr. 192 n. The sight of wounds on the body of her son rouses a fresh paroxysm of wrath and grief. To the Greeks, who reverenced above other races the beauty of the human form, the infliction of disfiguring wounds was especially painful. Cf. Hipp. 1376 for *διεμοιράσω*, 'didst rend.'

722. **ἔθηκεν**, cf. supr. 656 n.; 'whoever among deities it be, that presseth so grievously upon thee.' The indef. relat. (*ὅστις*) is not used when the antecedent is definite: when the antecedent seems to be of this nature, an indefinite idea is really connected with it. Hadley Gr. Gr. § 699 a.

724. **ἀλλ'...γὰρ**, 'with *γὰρ* a remark is sometimes inserted parenthetically, which introduces the principal sentence *following*, and serves to explain what is said in it.' Madv. Gr. Synt. § 196 b. Frequently however it is best to explain *ἀλλὰ γάρ* as = *ἀλλά γ' ἄρα*, 'but then': cf. Plat. Apol. 20 C *ἐγὼ γοῦν καὶ αὐτὸς ἐκαλλυνόμην τε καὶ ἡβρυνόμην ἂν εἰ ἠπιστάμην ταῦτα· ἀλλ' οὐ γὰρ ἐπίσταμαι*, 'but then I don't know.' Prot. 336 A.

δέμας Ἀγαμέμνονος, cf. I. A. 417 *μήτηρ δ' ὁμαρτεῖ, σῆς Κλυταιμνήστρας δέμας*: Or. 107 *τί δ' οὐχὶ θυγατρὸς Ἑρμιόνης πέμπεις δέμας*; I. T. 1439 *δεῦρ' ἦλθ' Ὀρέστης...ἀδελφῆς Ἄργος εἰσπέμψων δέμας*. The Homeric distinction, *δέμας* of the living, *σῶμα* of the dead body, does not hold in Attic Greek: cf. infr. 735.

727. **ἐφ' οἷσπερ κ.τ.λ.** = *ἐπὶ τούτοις, ἃ κ.τ.λ.* 'under those conditions, which Talthybius reported to me, namely that no one of the Greeks' etc.: cf. supr. 605 sq.

731. **τἀκεῖθεν** = *τὰ ἐκεῖ*: cf. Soph. O. C. 505 *τοὐκεῖθεν ἄλσους*, 'the farther side of the grove.' Aesch. Theb. 40 *σαφῆ τἀκεῖθεν φέρω*: the idea of the facts, or rather the account of them, being brought from the place of occurrence to the place of recital, probably accounts for this use.

732. 'If to aught of this we may apply the word *well* done.'

734. **οὐ—'Αργεῖον** go closely together: 'his garb tells me he is no Greek.'

736. Hecuba does not address Agamemnon directly till l. 752: meanwhile, her back turned to the king, she debates with herself, whether she shall appeal to Agamemnon for assistance in her scheme of vengeance, finally deciding to throw herself on his clemency. *δύστηνε*, she addresses herself: then as though she had said *δύστηνε σύ*, she continues *ἐμαυτὴν λέγω λέγουσα σέ* (where in English we should say, 'by the word 'thou' I mean myself').

737. **προσπέσω,** delib. subj.; Hadley Gr. Gr. § 866. 3: for the accus. after *προσπέσω*, cf. Aesch. Theb. 95 *πότερα δῆτ' ἐγὼ προσπέσω βρέτη τίμια δαιμόνων*; Many verbs, which in a simple form are intrans., when compounded acquire a transitive meaning, and therewith a transitive construction: cf. Soph. Aj. 82 *φρονοῦντα γάρ νιν οὐκ ἂν ἐξέστην ὄκνῳ*, where *ἐκστῆναι* has acquired the transit. force of 'shun.' Herod. v. 103 *ἐπεὶ ἐξῆλθον τὴν Περσίδα χώρην*: cf. Thompson Gr. Synt. § 90. 2.

739. **προσώπῳ νῶτον ἐγκ. σὸν,** 'turning thy back upon my face.'

742. **ἄλγος ἂν προσθείμεθ' ἄν,** *ἂν* is frequently repeated twice or even three times with the same verb either to make the conditional force felt throughout a long sentence, or to emphasize particular words affected by the contingency: cf. Goodwin, Syntax of Greek Moods and Tenses § 223.

744. 'to search out the path of thy designs': for *ὁδὸν* in a metaphorical sense, cf. Hipp. 290 *γνώμης ὁδόν*: Aesch. Eum. 989 *γλώσσης ὁδόν*.

745. **ἆρ' ἐκλογίζομαι κ.τ.λ.** lit. 'am I, I wonder, reckoning up this man's state of mind too much on the side of hostility?' i.e. 'am I crediting Agamemnon with greater hostility towards me than he really feels?' *μᾶλλον*, 'over-much.'

748. **ἐς ταὐτὸν ἥκεις,** sc. *ἐμοί*: i.e. you and I agree entirely: cf. Or. 1278 A. *καλῶς τά γ' ἐνθένδ'. ἀλλὰ τἀπὶ σοῦ σκόπει.* B. *εἰς ταὐτὸν ἥκεις· καὶ γὰρ οὐδὲ τῇδ' ὄχλος.*

749. **τιμωρεῖν** is to help those to right who suffer wrong, or from another point of view, to punish the guilty in the interests of the injured: hence the dative is used of the person whose wrong is redressed (*dativus commodi*): the accusative of the person punished (direct accus., sometimes the crime committed is regarded as the offender and is in the accus.): the genitive of the wrong done (genit. of cause). The middle means 'to avenge oneself upon,' and so to 'punish' generally.

752. Hecuba suddenly turns round and before Agamemnon can prevent her (as Odysseus, supr. 342, proposed to prevent Polyxena), becomes his suppliant by touching his knees, his chin, and his right hand.

753. **δεξιᾶς τ' εὐδαίμονος**, 'that right hand of thine, that ever prospers.' Hecuba contrasts his position with her own.

754. **μαστεύουσα.** Both *μαστεύω* and *ματεύω* are found in Attic poets: Homer uses *ματεύω* only: cf. infr. 779, 815, and supr. 98 n.

755. **θέσθαι**, cf. supr. 656 n. Notice the force of the middle, 'to get thy days set free.'

ῥᾴδιον γάρ ἐστί σοι, i.e. 'it is an easy boon from me to thee': this is preferable to regarding *μῶν ἐλ. αἰῶνα θ.* as equivalent to 'to put an end to thy life, and so free thyself,' in which case these words would = 'it is open to thee so to do.'

757 corresponds closely to 755. The emphasis lies on *τιμωρουμένη*, 'if only I may punish those who have worked me ill, right gladly will I be a slave for all my days.'

760. **οὗ**, 'on which': cf. H. F. 934 *ἀφρὸν κατέσταζ' εὐτρίχου γενειάδος*: the genit. is used with *κατά* in the sense of 'down upon.'

762. **ζώνης ὕπο**, cf. Aesch. Cho. 992 *τέκνων ἤνεγχ' ὑπὸ ζώνης βάρος*. Eum. 608.

765. **ἦ γάρ** in surprised or eager questions: cf. Soph. Phil. 248 *ἦ γὰρ μετέσχες καὶ σὺ τοῦδε τοῦ πόνου*; is Neoptolemus' rejoinder to Philoctetes' mention of the expedition against Troy: cf. infr. 1047, 1124.

766. **ἀνόνητα**, cf. Hipp. 1144 *ὦ τάλαινα μᾶτερ, ἔτεκες ἀνόνατα.*

768. **ὀρρωδῶ** is a favourite word with Herodotus (in its Ionic form *ἀρρωδῶ*) and is frequent in Attic prose: Eurip. uses it three times (*ὀρρωδία* also several times), but it does not occur in Soph. or Aesch. In two out of the three passages, Eur. constructs it (most unusually) with the infin., here and fr. 128: Ammonius the Alexandrine grammarian says, quoting Euripides, *ὀρρωδεῖν εἴρηται ἐπὶ τοῦ εὐλαβεῖσθαι*: so here we may translate, 'taking precautions that he should not die': *εὐλαβεῖσθαι* is similarly used with the infin.: cf. Soph. O. T. 616 *εὐλαβουμένῳ πεσεῖν.*

771. For the inclusion of *Πολυμήστωρ* in the relative clause, cf. Hipp. 101 *τήνδ' ἣ πύλαισι σαῖς ἐφέστηκεν Κύπρις.*

772. **πικροτάτου** is proleptic, 'the cause of his undoing.' Cf. supr. 12.

774. **Θρῄξ νιν ὤλεσε ξένος.** Notice the emphatic position of *ξένος*.

The reputation enjoyed in Greece by the Thracians was not good. They were proverbial for their cruelty, in proof of which may be adduced the slaughter of the Mycalessians, described by Thucydides (vii. 29), who adds that, when successful, *τὸ γένος τὸ τῶν Θρᾳκῶν φονικώτατόν ἐστιν*, and the murder of prisoners by Seuthes, narrated in the Anabasis (vii. 4). Their cruelty was accentuated by their faithlessness, as in the latter case, while some of the maritime tribes, notably in Salmydessus (*ἐχθρόξενος ναύταισι, μητρυιὰ νεῶν*, Aesch. Prom. 727), were professional wreckers. Horace is witness to their quarrelsome and intemperate habits in his day—*natis in usum laetitiae scyphis pugnare Thracum est*—and human sacrifices are stated by Herod. (ix. 119) to have been not unheard of. They were the Switzers of their time, ready to sell their swords to any hirer and in any cause: ready too to betray a falling master: a natural recruiting ground for Athenian policemen (*τοξόται*) and Roman gladiators, for bravos and assassins; like the Highland clansmen, terrible in their onset, but, like them too, soon discouraged; most terrible, when victory placed plunder before their eyes. We cannot feel surprise, that members of the peace party at Athens had little affection for allies such as these, and that the herald of the great Sitalces meets with scant courtesy at the hands of Dicaeopolis (Ar. Ach. 134). Thracian *ξένοι* and their doings had probably been often on men's lips in Athens, since the time of Sitalces' alliance in 431: and no doubt the allusions in this play to the faithlessness, cruelty and avarice of the barbarian despot of an earlier age did not fall on unheeding ears.

775. **ἦ που** asks a hesitating question, or rather perhaps puts a statement in a hesitating, enquiring form. Elmsley (Med. 1275) denies the directly interrogative force of this collocation of particles, which, though common in Eurip., occurs perhaps only once in Soph., and rarely in Aesch.

χρυσόν. On the greed of the Thracians, especially their kings, cf. Thuc. ii. 97. 4 *οὐ γὰρ ἦν πρᾶξαι οὐδὲν μὴ διδόντα δῶρα.*

776. **τοιαῦτα**, 'even so': cf. El. 645 A. *ξυνῆχ'· ὕποπτος οὖσα γιγνώσκει πόλει·* | B. *τοιαῦτα· μισεῖται γὰρ ἀνόσιος γυνή.* So *ταῦτα*, Ar. Pax 275.

782. **ὧδε διατεμὼν χρόα**, cf. supr. 716 n.

783. **σχετλία...τῶν πόνων**: for the genit. cf. Thompson Gr. Synt. § 101, n. 1.

784. 'there remains nought of misery untried,' lit. 'there is nought of misery remaining over.'

786 sqq. Hear my story, and be thou judge betwixt him and me: if thou hold him guiltless, I say no more: if guilty, then do thou be my helper and avenger on this wicked man, who hath broken the laws of gods and men: who, after eating at our table, hath slain the son entrusted to his keeping, nay, hath refused him burial and cast him to the waves. I am but a slave, and weak: but gods are strong, and stronger still is that Law, which, centering in you as the gods' vicegerent, will be outraged, if the breakers of troth and despisers of holy things escape. Think then on this and reverence my supplication: pity me: contemplate my woes, once queen and mother, now a slave, childless friendless cityless and old. (Ah stay, turn not from me: woe is me—bootlessly do we mortals toil at other arts, yet leave neglected the sovereign art of all, Persuasion.) Why henceforth, with my fate before his eyes, should a man hope for prosperity? My children dead, myself a slave, my home ashes. But stay, one other ground there is, on which (vainly maybe) I claim thy help. Bethink thee of her, who sleeps beside thee, my child, Cassandra: is there to be no return of pity for her love? That dead man thou seest claims kin with thee, and claiming kin, he claims revenge. Oh would there were voices in my arms hands feet; then would they cling about thee, crying out for pity. Master, hear me; stretch out thy hand to me: old and useless as I am, still be my helper. It behoves the good man to succour justice and destroy the wicked.

786. 'none so unfortunate indeed, save only Misfortune's self.' Parallel expressions are Plaut. Capt. 529 *neque iam Salus servare, si volt, me potest.* Ter. Ad. 761: Cic. Tusc. iv. 31 *Fortunam ipsam anteibo fortunis meis.*

790. **τιμωρὸς ἀνδρός.** The genitive is used with adjectives of transitive action, where the corresponding verbs would have the accusative. It is better to regard *τιμωρὸς* as an adjective than as a noun: in the latter case, the genitive is used of the person assisted, not the person punished. Cf. supr. 235 n.

791. **τοὺς γῆς νέρθεν**, sc. *θεούς*: the *χθόνιοι θεοί* as distinguished from *τοὺς ἄνω*, the *οὐράνιοι* or *ὕπατοι θεοί*. It must be borne in mind that *ὅσιος* means either what is in accordance with divine law, holy, as opposed to *δίκαιος*, sanctioned by human law (so here, Polymestor is *ἀνόσιος* as transgressing divine law), or what is merely permitted, not forbidden by the divine law, and so secular (L. *profanus*): cf. Dem. Timocr. 9 *Τιμοκράτης οὑτοσὶ τοσοῦτον ὑπερεῖδεν ἅπαντα τὰ πράγματα, ὥστε τίθησι τουτονὶ τὸν νόμον, δι' οὗ τῶν ἱερῶν μὲν χρημάτων τοὺς θεούς, τῶν ὁσίων δὲ τὴν πόλιν ἀποστερεῖ.*

794. 'Often have we sat at the same table: our hospitality he has shared more frequently than any other of our friends: yet though he has experienced such kindness at our hands, he has slain and robbed of burial our son.' Such is my interpretation of this vexed passage: *ξενίας* I take as genitive following *τυχὼν* l. 793 (it may either be from the substantive *ξενία*, 'hospitality,' or from the adj. *ξένιος*, when it would agree with *τραπέζης*: for *ξεν. τραπ.* cf. Od. xiv. 158 *ἴστω νῦν Ζεὺς πρῶτα θεῶν ξενίη τε τράπεζα*); *ἀριθμῷ* I connect adverbially with *πρῶτα*: *τυχὼν* then in line 795 is resumptive and forcible: *λαβὼν προμηθίαν* I take as correlative to *ἔχω προμηθίαν*, 'have consideration for' (cf. Alc. 1054 *ἐγὼ δὲ σοῦ προμηθίαν ἔχω*), and render 'having received consideration at our hands.'

796. A condensed expression: 'assuming there might be some excuse for his desire to kill the boy, he might at any rate have given him burial: but he did not.'

797. **ἀφῆκε πόντιον**, 'cast him to the waves.'

798. 'I am a weak slave, it may be (*ἴσως*): yes, but gods are strong.' For *δοῦλοι* cf. supr. 237 n.

799. **χὠ κείνων κρατῶν νόμος**, cf. Pind. fr. 151 *νόμος ὁ πάντων βασιλεὺς θνατῶν τε καὶ ἀθανάτων ἄγει.* Euripides, like his friend and teacher Anaxagoras, recognized one mighty intelligence as supreme governor of the universe, though by what name he is to be called the poet professes doubt: *Ζεύς, αἰθήρ, νοῦς, ἀνάγκη, νόμος* in turn are used to express the ruling principle, which to his devout albeit questioning mind was God: cf. Tro. 884 (Hecuba speaks) *ὦ γῆς ὄχημα κἀπὶ γῆς ἔχων ἕδραν, | ὅστις ποτ' εἶ σύ, δυστόπαστος εἰδέναι, | Ζεύς, εἴτ' ἀνάγκη φύσεος εἴτε νοῦς βροτῶν, | προσευξάμην σε· πάντα γὰρ δι' ἀψόφου | βαίνων κελεύθου κατὰ δίκην τὰ θνήτ' ἄγεις.* (To which Menelaus replies *τί δ' ἔστιν; εὐχὰς ὡς ἐκαίνισας* ('revolutionized') *θεῶν.*) Whether he really recognized the gods of the mythology as subordinate agencies, or regarded them as convenient embodiments only, calculated to impress the popular imagination, is hard to decide. At any rate, like Plato, he discarded all discreditable stories of the gods as *ἀοιδῶν δύστηνοι λόγοι*: indeed in the Bellerophon he says (fr. 294. 7) *εἰ θεοί τι δρῶσιν αἰσχρόν, οὐκ εἰσὶν θεοί.*

νόμῳ γὰρ τοὺς θεοὺς ἡγούμεθα, 'it is by reason of the existence of law, that we believe in the existence of gods,' i.e. by observation of the law and order of the universe, we infer the existence of a great directing power.

ἡγεῖσθαι θεοὺς (like *νομίζειν θεούς*, cf. Plat. Apol. 24 B *Σωκράτη φησὶν*

ἀδικεῖν, θεούς, οὓς ἡ πόλις νομίζει, οὐ νομίζοντα): cf. El. 583 *χρὴ μηκέθ' ἡγεῖσθαι θεοὺς | εἰ τἄδικ' ἔσται τῆς δίκης ὑπέρτερα.* Plat. Apol. 27 D, and often: the meaning is to 'believe in the existence of gods.'

802. **ὃς**, sc. *νόμος*: *ἀνελθὼν* is used as passive of *ἀναφέρειν*, 'to refer.' In the Homeric times kings were regarded as vicegerents of the gods, who prompted the *θέμιστες* or judgments, which they delivered. If justice is to be corrupted at its source, Hecuba argues, then farewell to all fair dealing among men.

804. **φέρειν**, 'plunder': cf. Bacch. 759: Thuc. i. 7 *ἔφερον γὰρ ἀλλήλους τε καὶ τῶν ἄλλων ὅσοι ὄντες οὐ θαλάσσιοι κάτω ᾤκουν. φέρειν καὶ ἄγειν* is the common phrase.

807. **ἀποσταθεὶς**, 'having placed yourself a short distance off,' seems to be the meaning; the metaphor is from an artist falling back a few paces from his model, in order to take in the general effect. Euripides had been an art-student in his youth.

810. **γραῦς**, old, and therefore with no hope of more children.

812. **ὑπεξάγεις πόδα**, 'withdrawest thy foot,' is equivalent to 'leavest,' and thus acquiring a transitive sense takes after it the accusative *με*: cf. supr. 737 n. For *ποῖ*, cf. supr. 419 n. We must suppose that Agamemnon turns away at this point, either to conceal his emotion at Hecuba's piteous appeal, or to escape from her persistent entreaties.

814. The defect, which Euripides represents Hecuba as deploring, the lack of systematic training in persuasiveness, was, at the time of the production of this play, in a fair way to be remedied. Only a year or two before (427) there had appeared at Athens, as envoy from his native city, Leontini in Sicily, the celebrated rhetorician Gorgias: quick-witted and dramatic, the Sicilian Greeks had amid the change and stir of falling despotisms and rising democracies discovered the value of the art of speaking, whether for offence or defence, to persuade a jury or to dazzle an assembly, and professors of this art, Corax, Tisias and the rest, were not slow to appear. From Sicily both the art and its professors found their way into Greece proper, where a ready welcome was extended to them, and though the old-fashioned folk disliked and feared these forgers of new weapons, they, with the teachers of the modern philosophic theories of Anaxagoras and his school, practically took in hand the higher education of Greek youth. Shallow as were often the methods and unworthy the ends proposed by these new teachers, on the whole the verdict of history is in their favour. Attacked on the one side by old Toryism in the caricatures of Aristophanes, on the other by philo-

sophic radicalism in the misrepresentations of Plato, assailed by the former as dangerous innovators, devoid of reverence for institutions which had justified their existence in times of national peril, by the latter as shallow empirics with no real knowledge of the abuses they proposed to remedy, and by both as venal and corrupt seekers after private gain, it was not till Grote demonstrated their true position as a necessary link in the intellectual evolution of the race, as the needed solvent of old prejudices and outworn traditions in religion and politics, that the Sophists were recognized as a truly progressive body, working indeed singly, and without organization, but bound together by a common purpose, and invincible by reason of their fitness for the epoch of change and re-combination, in which they lived, and of which they were a product.

816. **πειθὼ τὴν τύραννον**, imitated by Pacuvius, *O flexanima atque omnium regina rerum oratio* (quoted by Cicero de orat. ii. 187 and referred to by Quintil. i. 12. 18).

817. **ἐς τέλος** is to be taken with *μανθάνειν*, 'thoroughly.'

818. **μισθοὺς διδόντες.** The Sophists were attacked on the ground that they took fees for the instruction they gave: cf. Xen. Mem. i. 6. 13.

ἵν' ἦν: for the past tense of the indicative, expressing a purpose which could only be attained in an imagined case, contrary to reality, cf. Hadley Gr. Gr. § 884.

820. She resumes her direct appeal to Agamemnon.

τί οὖν, Porson (Phoen. 892) denied that this hiatus is admissible in tragedy: but cf. Aesch. Theb. 704 *τί οὖν ἔτ' ἂν σαίνοιμεν ὀλέθριον μόρον*; Soph. Phil. 100: Aesch. Eum. 902: so *εὖ ἴσθι*, Soph. O. T. 959.

ἐλπίσαι, the forms of the 1 aor. opt. in *-σαις*, *-σαι* are much rarer than those ending in *-σειας*, *-σειε*.

821. **οἱ μὲν γὰρ ὄντες παῖδες**, the children who were left survivors after the fall of Troy, Polyxena and Polydorus: an easily intelligible paradox, 'even my surviving children are now dead.'

822. **ἐπ' αἰσχροῖς**, 'for a menial fate.'

823. **τόνδ'**, deictic.

824. **καὶ μὴν** introduces the new thought: *τοῦ λόγου* depends on *τόδε*, 'this part of my argument.' *κενὸν*, 'unavailing.'

825. **εἰρήσεται**, Hom. Poet. and Herod.; *ῥηθήσομαι*, Attic Prose.

826. **κοιμίζειν** is always used in a metaphorical sense = 'to still': Soph. Aj. 674 *δεινῶν τ' ἄημα πνευμάτων ἐκοίμισε | στένοντα πόντον*· Phoen. 184 *Νέμεσι, σύ τοι μεγαλαγορίαν ὑπεράνορα κοιμίζεις*: especially

of the sleep of death, supr. 474: Hipp. 1387. So here we must connect it closely with *ἡ φοιβάς*, 'my child's frenzied spirit sinks to sleep by thy side.'

828. 'In what way will you show your gratitude for those nights of love you call (*δῆτ'*) so dear?' *ποῦ δείξεις* is an odd phrase: it may= 'in what esteem (*ποῦ*) will you show that you hold?' *εὐφρόνας*, an intentionally chosen word, perhaps influencing the meaning of *δείξεις*, 'how will you show those dear nights of love were nights of love indeed?' i.e. as leading to *εὖ φρονεῖν* now.

830. **κείνης δ' ἐγώ**, i.e. *τίνα χάριν* (gratitude for) *κείνης ἐγὼ ἕξω;*

835. **δράσεις**, sc. *καλῶς*.

836. After the doubtful delicacy of ll. 825—830 this beautiful passage comes as a relief.

εἰ, for the usual *εἴθε* or *εἰ γάρ*, in the expression of a wish is rare: cf. Soph. O. T. 863 *εἴ μοι ξυνείη φέροντι μοῖρα τὰν εὔσεπτον ἁγνείαν λόγων.*

838. **Δαιδάλου τέχναισιν**, schol. *περὶ τῶν Δαιδάλου ἔργων ὅτι ἐκινεῖτο καὶ προΐει φωνήν, αὐτός τε Εὐριπίδης ἐν Εὐρυσθεῖ λέγει· οὐκ ἔστιν, ὦ γεραιέ, μὴ δείσῃς τάδε· | τὰ Δαιδάλεια πάντα κινεῖσθαι δοκεῖ | βλέπειν τ' ἀγάλμαθ'· ὧδ' ἀνὴρ κεῖνος σοφός.* To Daedalus were attributed many of the old wooden statues of the gods, which were regarded with peculiar veneration. The improvements in statuary assigned to him are that he opened the *ὄμματα μεμυκότα*—the closed eyes, and divided the *σκέλη συμβεβηκότα*—closed legs, of the still more archaic *ξόανα*. His statues were called *διαβεβηκότα*.

839. **ὁμαρτῇ** = *ὁμοῦ* (Hesych.) occurs also Hipp. 1195, Heracl. 138.

840. **κλαίοντ' ἐπισκήπτοντα κ.τ.λ.**, cf. Aeschin. 76. 6 *κλαίοντας ἱκετεύοντας ἐπισκήπτοντας μηδενὶ τρόπῳ τὸν ἀλιτήριον στεφανοῦν.*

841. **ὦ δέσποτ'**. The pathos of this appeal to her 'master' from the fallen queen is great.

843. **εἰ καί**, 'although': **καὶ εἰ**, 'even if.'

ἀλλ' ὅμως, cf. Bacch. 1027 *ὥς σε στενάζω, δοῦλος ὢν μέν, ἀλλ' ὅμως.* Ar. Ach. 402 AI. *ἐκκάλεσον αὐτόν.* KH. *ἀλλ' ἀδύνατον.* AI. *ἀλλ' ὅμως,* where Aristophanes is ridiculing Eur.'s fondness for *ἀλλ' ὅμως* at the end of a line.

846. 'Strange indeed is it, how everything, probable and improbable, comes to pass for men: and how Necessity's laws determine, making friends of bitterest foes and bringing former friends to enmity.' Nothing short of *ἀνάγκης νόμος* could have reconciled Hecuba to the author of the ruin of her family and her country. See crit. n.

ἅπαντα, Lat. *nihil non*, 'everything, likely or unlikely.'

848. **τιθέντες**, cf. supr. 656 n.

851. **δι' οἴκτου ἔχω** = 'pity.' On this and many similar phrases (*δι' ὀργῆς ἔχειν, δι' αἰτίας ἔχειν, δι' ἔχθρας γίγνεσθαι* and the like), cf. Thompson Gr. Synt. p. 308.

852. **θεῶν θ' εἵνεκ'**, as a breach of hospitality was an offence against heaven.

853. **δικαίου**, 'justice between man and man': cf. supr. 791 n.

854. Two constructions are here confused: *εἴ πως φανείη γ', ὥστε σοί τ' ἔχειν καλῶς, στρατῷ τε ἐμὲ μὴ δόξαι* and *εἴ πως φανείη θ', ὥστε σοι ἔχειν καλῶς, στρατῷ τε μὴ δόξαιμι*. In other words the *δόξαιμι* clause should be parallel with the *ἔχειν καλῶς* clause, and depend on *ὥστε*, but instead of *δόξαι*, which would be expected, the writer, by an attraction to the *εἴ πως φανείη* clause, has written *δόξαιμι*.

φανείη, sc. *δίκη*.

860. **χωρὶς τοῦτο κοὐ κοινὸν στρατῷ**, 'that is a purely personal feeling, and not shared by the army.'

862. **ταχὺν προσαρκέσαι**, 'swift to help you,' if it depends on myself alone.

863. **εἰ διαβληθήσομαι**, 'if I am to fall into disfavour with': cf. Thuc. iv. 22. 3 *μὴ ἐς τοὺς ξυμμάχους διαβληθῶσιν εἰπόντες καὶ οὐ τυχόντες*, 'lose favour with the allies by speaking without success': Heracl. 420 *ταῦτ' οὖν ὅρα σὺ καὶ συνεξεύρισχ' ὅπως | αὐτοί τε σωθήσεσθε καὶ πέδον τόδε, | κἀγὼ πολίταις μὴ διαβληθήσομαι.*

866. **πόλεος**. Jebb (on Ant. 412) gives the instances of this form found in trimeters (one in Soph., two in Aesch., and three, besides the present case, which he omits, in Eur.): also *ὄφεος*, and in Comedy *φύσεος, ὕβρεος*. They are due to metrical convenience.

867. **εἴργουσι χρῆσθαι μή**, 'prevent him from using.' The *μή* is out of place: the order should be *εἴργ. μὴ χρ.*: for the so-called redundant negative, cf. Hadley Gr. Gr. § 1029: Heracl. 963 *εἴργει δὲ δὴ τίς τόνδε μὴ θανεῖν νόμος;*

868. Notice Hecuba's contemptuous reference to the *στρατὸς* as *ὄχλος*, 'mob.'

869. **ἐγώ**, 'I, your slave': emphasis is added both by its place in the line and its juxtaposition to *σε*.

870. 'Be my accomplice in plan, but not in action.'

872. **ἡ 'πικουρία**, infr. 878: cf. supr. 527 n.

873. **πάσχοντος οἷα πείσεται.** *Hujusmodi formulis utuntur Graeci, quando de rebus injucundis breviter effari volunt.* Blomfield gloss. ad Aesch. Ag. 66), who gives many instances: Soph. O. T. 1376

βλαστοῦσ' ὅπως ἔβλαστε: O. C. 273 *ἱκόμην ἵν' ἱκόμην*: Med. 1011 *ἤγγειλας οἷ' ἤγγειλας*: El. 289 *ἔκυρσεν ὡς ἔκυρσεν*.

874. **μὴ δοκῶν ἐμὴν χάριν**, 'without seeming to be doing so for my sake': '*μή* is often used instead of *οὐ* with participles or other words, through an influence of the verbs on which they depend, when these verbs either have *μή*, or would have it, if negative.' Hadley Gr. Gr. § 1027.

ἐμὴν χάριν, cf. Soph. Tr. 485 *κείνου τε καὶ σὴν ἐξ ἴσου κοινὴν χάριν*.

875. **θήσω καλῶς**, a formula of reassurance: cf. Hipp. 521, and very freq. When the middle voice is used (*εὖ, καλῶς, θήσομαι*), reference is made to a person's private interests: see examples in Elmsley's note on Medea 896.

880. **στέγαι αἵδε**, pointing to the encampment in the background: cf. supr. 59 n.

882. **φονέα**, only here and El. 599, 763.

883. **ἀρσένων κράτος**, 'mastery over men': cf. Tro. 949 *ὃς τῶν μὲν ἄλλων δαιμόνων ἔχει κράτος, | κείνης δὲ δοῦλός ἐστι*.

884. **σὺν δόλῳ τε**, 'and when aided by stratagem.'

885. **μέμφομαι**, 'have a poor opinion of.' Cf. fr. 199 *τὸ δ' ἀσθενές μου καὶ τὸ θῆλυ σώματος | κακῶς ἐμέμφθης*. So *καταμέμφομαι* = 'distrust.'

886. The fifty daughters of Danaos married and slew on the wedding night the fifty sons of Aegyptos, Danaos' brother, with the solitary exception of Hypermnestra, who spared Lynceus.

887. The Lemnian women, having slain all their husbands, chose Hypsipyle, the daughter of their late king, Thoas, as their queen; and were living without male companionship, when the Argonauts on their wanderings visited the *Λαμνιᾶν ἔθνος γυναικῶν ἀνδροφόνων* (Pind. Pyth. iv. 252). *Λήμνια ἔργα* was a proverb for atrocity: cf. Aesch. Cho. 631 *κακῶν δὲ πρεσβεύεται* ('takes first place') *τὸ Λήμνιον λόγῳ*. Herod. vi. 138.

887. **ἄρδην**, 'utterly': as *αἴρω* means, (1) to lift up, (2) to take away, so *ἄρδην* is used in the signification, (1) 'aloft': Soph. Aj. 1279 *πηδῶντος ἄρδην Ἕκτορος τάφρων ὕπερ*, (2) 'utterly' (take away, destroy): Lat. *funditus*: Ion 1274 *ἄρδην μ' ἂν ἐξέπεμψας εἰς Ἅιδου δόμους*.

ἐξῴκισαν. *ἐξοικίζειν* means orig. to 'eject a person from his home,' and this being equivalent to 'depopulate,' Eur. here uses it with the direct accus. of the land so emptied: cf. supr. 812 n. He uses the word infr. 948 in its proper sense.

888. **ὡς** = *οὕτως*: cf. supr. 441 n.

889. **τήνδ'**, pointing to one of her fellow-slaves, whom she addresses in the next line.

πέμψον ἀσφαλῶς, 'give safe-conduct to.'

891. **δή ποτε**, cf. supr. 484 *τὴν ἄνασσαν δή ποτ' οὖσαν Ἰλίου*, and n.

892. **σὸν οὐκ ἔλασσον ἢ κείνης χρέος**, cf. supr. 874 n. and Soph. Tr. 485 there quoted.

894. **ἐκείνης**, Hecuba. She puts herself in the place of the person delivering the message.

898. **καὶ γὰρ κ.τ.λ.**, 'for etc.' Ag. begins the sentence as though it were to run, 'for there is no chance of sailing at present: otherwise, if there were, I should not be able etc.' *καὶ γὰρ* introduces the double statement, *εἰ μὲν ἦν—νῦν δέ*, where the real point lies in the *δὲ*-sentence.

900. **νῦν δὲ**, 'as matters stand': a very frequent meaning: cf. L. and S. s. v. I. 3.

901. **ἥσυχον** is adverbial, and should be joined with *μένειν*: cf. Heracl. 477 *γυναικὶ γὰρ σιγή τε καὶ τὸ σωφρονεῖν | κάλλιστον, εἴσω δ' ἥσυχον μένειν δόμων* (and Elmsley's n.).

πλοῦν ὁρῶντας, 'on the look-out for a chance of sailing.' A very similar use of the verb is seen in Soph. Aj. 1165 *σπεῦσον κοίλην κάπετόν τιν'* (grave) *ἰδεῖν τῷδε*, where *ἰδεῖν* means to look about for and find: so Theocr. xv. 2 *ὅρη δίφρον, Εὐνόα, αὐτᾷ.*

903. Cf. fr. 1036 *κακὸν γὰρ ἄνδρα χρὴ κακῶς πάσχειν ἀεί.*

905. What may be regarded as the third act of the play closes at this point, and the chorus mark the interval between it and the last act, by singing an ode, in glyconic metre, descriptive of the fatal night, when, issuing from the wooden horse, the Grecian warriors opened the gates of Troy to their comrades, and making easy prey of its brave defenders, sunk in careless sleep after a day's rejoicing at the raising of the ten years' leaguer, avenged themselves in blood and fire for their long severance from home and friends. The ode is singularly beautiful, and it would be hard to parallel from ancient literature the picture of the husband, sleeping at last without fear of night alarms, his spear hanging unneeded, as he thinks, upon the wall, while his wife lingers looking *χρυσέων ἐνόπτρων ἀτέρμονας εἰς αὐγάς*, as she binds up her hair in preparation for a night of unbroken peaceful sleep. The contrast between that brief moment of happiness and security and the long years of misery and slavery before the captives, is drawn by a master-hand.

906. **λέξει**, passive: so regularly in trag.: cf. H. F. 582 *ὁ καλλίνικος ὡς πάροιθε λέξομαι*: Alc. 322: Soph. O. C. 1186. Similarly *δηλώσεται*,

Soph. O. C. 581: *τιμήσεται*, Ant. 210: *φυλάξεται*, Phil. 48. 'Thou shalt no longer be spoken of as one among cities unsacked.' *τῶν ἀπορθήτων*, sc. *πόλεων*. This was a boast of Athens, cf. Med. 826 *ἱερᾶς χώρας ἀπορθήτου τε*. Aesch. Pers. 350.

907. **νέφος**, cf. Phoen. 250 *ἀμφὶ δὲ πτόλιν νέφος* | *ἀσπίδων πυκνὸν φλέγει* | *σχῆμα φοινίου μάχης*: Pind. Nem. x. 9 *Οἰκλείδαν, πολέμοιο νέφος*: ix. 38 *φόνου νεφέλαν*: Isth. iii. 35 *τραχεῖα νιφὰς πολέμοιο*: Hom. Il. xvii. 243 *πολέμοιο νέφος περὶ πάντα καλύπτει*. *ἀμφί σε κρύπτει* = *ἀμφικρύπτει σε*: so 910 *ἀπὸ—κέκαρσαι*: 912 *κατὰ—κέχρωσαι*.

910. 'thou hast been shorn of thy circlet of towers': cf. Tro. 784 *ὦ παῖ* (Astyanax), *βαῖνε πατρῴων* | *πύργων ἐπ' ἄκρας στεφάνας, ὅθι σοι* | *πνεῦμα μεθεῖναι ψῆφος ἐκράνθη*.

912. **κηλῖδα**, cognate accus.: 'hast been blackened with the foul smoke's smirch most piteous.'

913. **ἐμβατεύσω**, 'shall I haunt thee': the word is specially used of protecting deities: Soph. O. C. 678 *ἵν' ὁ βακχιώτας ἀεὶ Διόνυσος ἐμβατεύει*. Aesch. Pers. 449, of Pan.

914. Cf. Virg. Aen. ii. 265 *invadunt urbem somno vinoque sepultam*: | ......*tempus erat quo prima quies mortalibus aegris* | *incipit*.

915. **ἦμος** only used in this one passage by Eurip., though it is found more frequently in Sophocles. It is one of the very many Ionic words, which lingered on in Tragedy, after it had passed out of Attic prose. On the subject of such survivals, cf. Rutherford New Phryn. pp. 1—31.

ἐκ, 'after.'

916. Whether *σκίδναται* or *κίδναται* is to be read '*anceps judicium*,' says Porson. The word does not occur elsewhere in tragedy: *σκεδάννυμι* is the Attic form.

μολπᾶν ἄπο and **θυσίαν καταπαύσας** are co-ordinate: 'after the songs and sacrifice.'

920. **ξυστὸν δ' ἐπὶ πασσάλῳ** is parenthetic. Paley quotes Theocritus xxiv. 42 *δαιδάλεον δ' ὥρμησε μετὰ ξίφος, ὅ οἱ ὕπερθε* | *κλιντῆρος κεδρίνω περὶ πασσάλῳ αἰὲν ἄωρτο*.

921. **ναύταν** is adject.: cf. supr. 406 n.

922. **Τροίαν** here of the Troad, not Troy-town: so often in the Iliad: cf. iii. 74.

924. **μίτραισιν κ.τ.λ.** The *μίτρα* was an Eastern form of headdress, consisting of broad bands of bright colour, with lappets hanging down over the side of the face. Herod. (i. 195) tells us that the Babylonians confined their long hair with *μίτραι*: cf. Virg. Aen. iv.

216 *et nunc ille Paris cum semiviro comitatu | Maeonia mentum mitra crinemque madentem | subnixus, rapto potitur.*

ἀναδέτοις is ἅπ. λεγ. *ἐρρυθμιζόμαν*, 'was reducing to order' the wandering unruly tresses: a picturesque word.

925. **χρυσέων ἐνόπτρων.** The mention of mirrors is again probably a slight anachronism. Homer does not speak of them, and the earliest do not seem to date back farther than 500 B.C.: we frequently hear of silver and of bronze mirrors, but not of gold: so both here and in Tro. 1107 we may assume that the epithet has been chosen by the poet to heighten the picture of luxurious ease, and thereby accentuate the contrast.

926. **ἀτέρμονας εἰς αὐγάς**, 'looking into the fathomless bright depths,' to my thinking a perfect phrase. The fact that she is looking *into* the mirror seems to be an objection to Paley's view (quite apart from the question of taste), 'the light, which proceeding from a fixed point, viz. the mirror itself, is flashed back without any definite limit.' Mr Way, I am glad to see, is in substantial agreement with my rendering.

927. **ἐπιδέμνιος**, ἅπ. λεγ. For *ἐπιδέμνιος πέσοιμι* cf. supr. 797 *ἀφῆκε πόντιον*.

928. **πόλιν**: the *πόλις* strictly speaking was the Acropolis, or fortified height, round which the *ἄστυ*, or lower town, gathered: possibly the distinction should be observed here, as the Greeks would naturally make their entrance by the lower town (see next line *κέλευσμα δ' ἦν κατ' ἄστυ κ.τ.λ.*). Dr Schliemann asserted that there was no Acropolis at Troy, but the reference in Od. viii. 508 *ἢ κατὰ πετράων βαλέειν* (sc. the wooden horse) *ἐρύσαντας ἐπ' ἄκρης*, to say nothing of the epithets *ἠνεμόεσσα* and the like, is against him (cf. infr. 931 *Ἰλιάδα σκοπιάν*). Even if his view were correct, it would not affect this passage, as Eur. would assign to Troy the features usual in all old Greek towns.

930. **παῖδες Ἑλλάνων**: for this somewhat scriptural periphrasis, cf. Aesch. Pers. 402 (in the well-known description of Salamis) *παρῆν ὁμοῦ κλύειν | πολλὴν βοήν, ὦ παῖδες Ἑλλήνων, ἴτε, | ἐλευθεροῦτε πατρίδ' κ.τ.λ.* So *Λυδῶν παῖδες*, Her. i. 27.

934. **μονόπεπλος, Δωρὶς ὡς κόρα**, wearing only an under-shift, *χιτώνιον*, probably: references to the scanty dress of Spartan maidens (a sleeveless *χιτών*, not reaching to the knee, and open at one side) are frequent: cf. Andr. 596 sqq.

935. **προσίζουσ' οὐκ ἤνυσ'**, 'nought it availed me that I sat me as

a suppliant' etc., lit. 'I accomplished nothing, sitting,' etc.: cf. Il. iv. 56 *εἴ περ γὰρ φθονέω τε καὶ οὐκ εἰῶ διαπέρσαι, | οὐκ ἀνύω φθονέουσ', ἐπεὶ ἦ πολὺ φέρτερός ἐσσι.*

936. Artemis favoured the Trojans in the war: cf. Il. v. 447 where Leto and Artemis *ἰοχέαιρα* tend the wounded Aeneas. She was worshipped as *σώτειρα* and *παιδοτρόφος*.

939. **ἀποσκοποῦσ'**, 'turning earnest gaze upon': turning away from everything else (*ἀπο-*) to look at the city: *ἀποβλέπειν* is freq. in the same sense.

940. **νόστιμον ναῦς ἐκ. πόδα,** 'the ship hurried on its homeward way': *κινεῖν πόδα*, metaphorical.

942. **ἀπεῖπον ἄλγει**, 'faint am I for sorrow.' 'The aorist denotes a feeling, or an act expressive of it, which *began to be just before* the moment of speaking.' Hadley Gr. Gr. § 842. Cf. infr. 1276, *ἀπέπτυσ'*: Soph. Aj. 536 *ἐπῄνεσ' ἔργον καὶ πρόνοιαν ἣν ἔθου* (and Jebb's note). The words are parenthetical: cf. supr. 920.

944. **βούταν,** cf. supr. 646.

945. **αἰνόπαριν**, 'Paris, author of ill': cf. Il. iii. 39 *δύσπαρι, εἶδος ἄριστε, γυναιμανὲς ἠπεροπευτά*: Alcman 50 (Welck.) *δύσπαρις, αἰνόπαρις, κακὸν Ἑλλάδι βωτιανείρᾳ*: Eur. Or. 1388 *δυσελένα*.

946. **διδοῦσ'** carries on the construction of the sentence begun at l. 937.

947. **γᾶς ἐκ πατρίας ἀπώλεσεν**, for *γᾶς ἐξαπώλεσεν*, 'drove ruined from': cf. Aesch. Ag. 528 *καὶ σπέρμα πάσης ἐξαπόλλυται χθονός*.

948. **ἐξῴκισεν,** cf. supr. 887 n. *γάμος, οὐ γάμος κ.τ.λ.* So Andr. 103 (of the same marriage) *οὐ γάμον, ἀλλά τιν' ἄταν.* On *ἀλάστορος*, cf. supr. 686 n.

951. **ἂν,** Helen. Notice the change of subject in the next line.

953. Polymestor, his two children and a retinue, which he dismisses at l. 981, appear upon the stage. This scene affords an opportunity for the display of that *irony*, which lies in the contrast 'between the thought which the speaker evidently designs to express, and that which his words properly signify' (i.e. to a person unconscious of his real meaning). For examples, see ll. 990, 995, 1000, 1021.

φιλτάτη δὲ σύ, he turns to Hecuba, after apostrophizing the dead Priam.

956. **οὐκ ἔστιν οὐδὲν πιστὸν κ.τ.λ.**, 'nought is there, on which we may rely, neither good name, nor again that, though prospering now, we shall not fall on evil days.' To Hecuba and the chorus,

knowing Polymestor's real character, his opening words, *οὐκ ἔστιν οὐδὲν πιστόν*, are ironically significant.

958. **αὐτὰ**, human affairs generally. *πάλιν τε καὶ πρόσω*, 'backwards and forwards': usually *πρόσω καὶ ὀπίσω*.

959. **ἐντιθέντες** keeps up the metaphor of *φύρουσι*, which properly means to knead: *ἐντιθ.* then='put in as an ingredient.' *ἀγνωσίᾳ*, ignorance of what awaits us.

961. **προκόπτοντ'**: cf. Alc. 1079 *τί δ' ἂν προκόπτοις, εἰ θέλοις ἀεὶ στένειν*; Hipp. 23: the word is properly used of pioneers cutting the way for an army.

ἐς πρόσθεν. On prepositions thus used with adverbs (e.g. *εἰς ὅτε, εἰς ἀεί, εἰς αὐτίκα*) cf. Rutherford New Phryn. pp. 117 sqq. The preposition *εἰς* with adverbs of time is found throughout Greek literature.

962. **μέμφει ἀπουσίας**, 'complain of my absence': cf. Hipp. 1402 *τιμῆς ἐμέμφθη*: Thuc. viii. 109. 2. The dative of the person (*ἐμοί* here) can be easily supplied. For the (causal) genitive, cf. Thompson Gr. Synt. § 101.

964. **ἀφικόμην**—967 **ἀφικόμην**: cf. supr. 527 n.

970. **αἰδώς μ' ἔχει**=*αἰδοῦμαι*, to which word the construction is unconsciously accommodated, and hence *τυγχάνουσα* not *τυγχάνουσαν* is written: *ὀφθῆναι* must be supplied: cf. supr. 812 n.: Cycl. 330 *δοραῖσι θηρῶν σῶμα περιβαλὼν ἐμὸν | καὶ πῦρ ἀναίθων, χιόνος οὐδέν μοι μέλει*: Hipp. 23 *τὰ πολλὰ δὲ | πάλαι προκόψασ', οὐ πόνου πολλοῦ με δεῖ* (=*ῥᾳδίως ἐκτελῶ*).

972. **ὀρθαῖς κόραις**, 'with unfaltering gaze': cf. I. A. 851 *χαῖρ'· οὐ γὰρ ὀρθοῖς ὄμμασίν σ' ἔτ' εἰσορῶ*. Lucan ix. 904 *lumine recto*.

973. **αὐτὸ**, my averted eyes. *δύσνοιαν σέθεν*, objective genitive.

974, 5. Weak lines: such maidenly restraint would not be expected from a woman of Hecuba's age and position. She will not directly face Polymestor, lest her expression should betray her, and put her enemy on his guard.

976. **καὶ θαῦμά γ' οὐδέν**: 'aye, nor is it matter for wonder': cf. Soph. O. T. 1319 *καὶ θαῦμά γ' οὐδέν*: 1132 *κοὐδέν γε θαῦμα*: Phil. 38 *καὶ ταῦτά γ' ἄλλα θάλπεται ῥάκη*, where Jebb notes that in instances like the present, the *γε* does not emphasize the immediately preceding word (as is more usual in this collocation of particles, *καί...γε*, e.g. Phil. 674 *καὶ σέ γ' εἰσάξω*), but helps *καί* to introduce a new fact. *τίς χρεία σ' ἐμοῦ*, sc. *ἔχει*: cf. Il. xi. 606 *τί δέ σε χρεὼ ἐμεῖο*;

977. **ἐπέμψω** for *μετεπέμψω*, 'send *for*,' 'summon': cf. Soph.

O. C. 602 πῶς δῆτά σ' ἂν πεμψαίαθ', ὥστ' οἰκεῖν δίχα; 'how then should they fetch thee to them' etc.?

981. **ἥδ' ἐρημία**, lit. 'this isolation,' i.e. being unattended under these circumstances, with none but friends near (*φίλη μὲν εἶ σύ κ.τ.λ.*).

983. **χρῆν**, imperf.: cf. supr. 265 n. Notice *χρῆν*—984 *χρή*: *σημαίνειν*—999 *σημανεῖς*—1003 *σημῆναι*: and supr. 527 n.

986. **πρῶτον μὲν εἰπὲ παῖδ', ὃν κ.τ.λ., εἰ ζῇ**. On this prolepsis, by which a substantive belonging to a dependent clause is transferred to the principal clause, see Hadley Gr. Gr. § 878. Xen. Anab. iv. 4. 17 *οἱ δὲ ἠρώτων αὐτὸν τὸ στράτευμα, ὅποσον εἴη* (it is very common in Xen., cf. Kühner's n. on Anab. i. 1. 5): Hom. Il. v. 85 *Τυδεΐδην δ' οὐκ ἂν γνοίης, ποτέροισι μετείη.*

989. **τοὐκείνου μέρος**, cf. supr. 874 n.: 892: 'as far as he is concerned.'

991. **δεύτερον μαθεῖν**, cf. 988 *δεύτερον ἐρήσομαι.*

992. We may presume that Polydorus had not seen his mother, since the day when he was sent from Troy to the guardianship of Polymestor, ten years before.

993. **καὶ δεῦρό γε**, cf. supr. 976 n. *ὡς σέ*, 'to you': for *ὡς*, used only with persons, cf. Thompson Gr. Synt. § 255. Her son had indeed come to Hecuba.

995. Observe the irony of the line.

996. **μηδ' ἔρα τῶν πλησίον**, sc. *τοῦ χρυσοῦ*, 'do not covet the treasure of thy neighbours.'

997. **ὀναίμην** and **ὄνασθαι** are very common (especially *ὀναίμην*) in Attic Greek, but the indicative *ὠνάμην* belongs entirely to the late Greek. Rutherford New Phryn. p. 63.

'Far be it from me: but let me have profit of mine own.' It is just possible we should understand *οὕτως* before *ὀναίμην*, 'so (i.e. on these conditions, that I should not covet my neighbours' goods) may I' etc.; cf. Ar. Thesm. 469 *καὐτὴ γὰρ ἔγωγ', οὕτως ὀναίμην τῶν τέκνων, | μισῶ τὸν ἄνδρ' ἐκεῖνον.* The irony of *ὀναίμην τοῦ παρόντος* would be manifest to the audience, who were aware of Hecuba's intended vengeance.

1000. **ὦ φιληθεὶς**, cf. I. T. 983 *ἀλλ' ὦ φιληθεῖσ'.*

ἐμοὶ φιλεῖ, the dative of the agent after a passive verb is rare, except with perfect and pluperfect tenses: cf. Hadley Gr. Gr. § 769.

ἔστ'...χρυσοῦ κατώρυχες (1002): an example of the so-called *Schema Pindaricum*, in which a singular verb is joined with a masc. or fem. plural subject: the verb always stands first: cf. Plat. Gorg. 500 D *ἔστι τούτω διττὼ τὼ βίω*: Euthyd. 302 C *ἔστι γὰρ ἔμοιγε καὶ βωμοί*: Hes.

Theog. 825 ἦν ἑκατὸν κεφαλαί: Soph. Tr. 520 ἦν δ' ἀμφίπλεκτοι κλίμακες: Ion 1146 ἐνῆν τοιαίδ' ὑφαί: Pind. fr. 45. 16 τότε βάλλεται ἴων φόβαι, and Gildersleeve's n. on Ol. xi. 6. The use of the plural is, as it were, an afterthought in a sentence, which commenced with a singular verb.

1002. **κατώρυχες**, excavated chambers, such as that in which Antigone was immured: cf. Soph. Ant. 774 κρύψω (says Creon) πετρώδει ζῶσαν ἐν κατώρυχι.

1008. **'Αθάνας 'Ιλίας στέγαι.** Subterranean treasure-houses of the goddess: the so-called Treasury of Atreus at Mycenae was cut in the side of a hill, projecting but little above the level of the ground, and resembled no doubt a κατῶρυξ, such as is described as a treasure-house here, but as a tomb in Soph. quoted above. The domed building at Mycenae is now recognized as a tomb: the rich offerings buried along with a deceased chieftain would make tomb and treasure-house almost synonymous.

1015. 'But where?' asks Polymestor, 'this before us (αἵδ' corresponds to ταῖσδε in 1014) is the circuit of harbourage of the Greeks.' He points to the naval camp, the στέγαι, which form the background of the scene: cf. n. on 59 supra. It seems improbable to P. that the captives should be able to conceal treasure in the actual encampment of their lords.

1017. **ἀρσένων ἐρημία**, cf. Bacch. 875 (of the escaped hind) ἡδομένα βροτῶν ἐρημίαις. A guilty conscience makes Polymestor suspicious. ἐρημία, supr. 981, is used in a slightly different sense.

1020. **νεῶν λῦσαι πόδα οἴκαδε**, 'to loosen the sheets in the wind for a homeward voyage.' The πόδες were the ropes of the lower extremity of the sail: in supr. 940 the very similar expression νόστιμον ναῦς ἐκίνησεν πόδα seems to be metaphorical: cf. n. there. Also cf. supr. 98 n.

1021. **ὧν σε δεῖ**; cf. for the constr. Aesch. Prom. 86 αὐτὸν γάρ σε δεῖ Προμηθέως: H. F. 1170: Hipp. 490 οὐ λόγων εὐσχημόνων | δεῖ σ', ἀλλὰ τἀνδρός. The spectators again would recognize the bitter irony of these lines.

1025. **ἄντλον.** Elmsley on Heracl. 169 says that ἄντλος here = πέλαγος, 'by a misuse of language': I can find no parallel to such a meaning, while the use of ἀντλεῖν and the like, both literal and metaphorical, demands that ἄντλος should be the bilge-water, *sentina*, which gathers in the hold of a vessel, or else the hold of the vessel itself: the latter is the meaning in Od. xii. 410 ἱστὸς δ' ὀπίσω πέσεν,

ὅπλα τε πάντα | εἰς ἄντλον κατέχυνθ', from which passage we can see that the *ἄντλος* was open: in Od. xv. 479 we have a case of a person meeting her death by falling into it, *τὴν μὲν ἔπειτα γυναῖκα βάλ' Ἄρτεμις ἰοχέαιρα· | ἄντλῳ δ' ἐνδούπησε πεσοῦσ' ὡς εἰναλίη κήξ.* Accordingly, although *ἀλίμενον* does not seem the most natural word perhaps to be applied to the ship's bilge, still taking it as = 'from which there is no escape,' we may translate, 'like to one falling into the bilge, whence is no escape, so shalt thou fall headlong from thy heart's desire, having wrought the destruction of thy life.' *λέχριος* is properly 'aslant'; cf. Med. 1168 (of Medea's victim) *χροιὰν γὰρ ἀλλάξασα λεχρία πάλιν | χωρεῖ τρέμουσα κῶλα κ.τ.λ.* *ἐκπεσεῖ φίλ. καρδίας*, 'thou shalt be cheated of thy cherished desire': cf. Thuc. viii. 81 *ἵνα τῶν ὑπαρχουσῶν ἐλπίδων ἐκπίπτοιεν*: and for *καρδία* in this sense, Soph. Ant. 1105 *καρδίας τ' ἐξίσταμαι*, 'I resign my cherished resolve.' Polymestor's cherished desire is the treasure, by the prospect of which Hecuba has decoyed him. Finally *ἀμέρδω* never = to lose, but always to take away, rob: so we must regard P. as sacrificing his life to his passion: some would translate, 'thou shalt lose dear life (*καρδίας*), thou, who hast taken away life (namely Polydorus)': nor is this impossible, though *γε* would then be expected with *ἀμέρσας*.

1029. Lit. 'for where liability to retributive justice and to the gods coincides, there is an overwhelming curse,' i.e. the man, on whom the wrath of both falls, is doomed. For *συμπίτνει*, cf. supr. 966, 846.

1032. **ὁδοῦ τῆσδ' ἐλπίς**, Way turns, 'it shall mock thee, thy wayfaring's hope,' i.e. your hope of gain.

1034. **ἀπολέμῳ**, i.e. by a woman's hand. *λείψεις βίον*, the chorus do not of course know the precise nature of Hecuba's intended vengeance, and imagine death will be his penalty.

1035. The agonized cries of Polymestor are heard within the tent: in accordance with the practice of the Attic stage, scenes of violence are not enacted in the sight of the audience, though the cries of the victims are permitted to be heard: cf. Aesch. Ag. 1343, 1345 where the dying Agamemnon's voice is heard, *ὤμοι, πέπληγμαι καιρίαν πληγὴν ἔσω...... ὤμοι μάλ' αὖθις, δευτέραν πεπληγμένος.* In that passage, as here, the chorus divides into two groups, or *ἡμιχόρια*, the leaders of which speak on behalf of their companions. Compare too El. 1165: Aesch. Cho. 869: Soph. El. 1404.

1037. **ὤμοι...σφαγῆς**, cf. Thompson Gr. Synt. § 101, n. 1.

1039. **ἀλλ' οὔτι μὴ φύγητε**, 'assuredly ye shall not escape':

cf. Thompson Gr. Synt. § 302, who quotes many examples. (The beginner should read §§ 301, 302.)

1040. Cf. infr. 1174, where P. gives an account of what happened, *ἄπαντ' ἐρευνῶν τοῖχον ὡς κυνηγέτης | βάλλων ἀράσσων*: what the *βέλος* of the next line may be, is not a matter of much concern: it may have been the lance mentioned in 1155, or it may only be the hand itself (Paley): the scholiast apparently thought that P. *threw stones.*

1042. **ἀκμή** = *καιρός*, it is 'high time': cf. Aesch. Pers. 407 *κοὐκέτ' ἦν μέλλειν ἀκμή*: Soph. El. 1338 *ἀπηλλάχθαι δ' ἀκμή.*

1044. **ἐκβάλλων πύλας**, 'breaking open the doors': cf. Or. 1473 *δόμων θύρετρα καὶ σταθμοὺς | μοχλοῖσιν ἐκβαλόντες.*

1046. **οὐ παῖδας ὄψει ζῶντας**, a double taunt: 'you will not see them, since you are blind: nor alive, for they are dead.'

1047. **ἦ γὰρ** *mirantis est*: so infr. 1124. 'Hast thou indeed brought low the Thracian, and hast thou the upper hand of thy false friend?'

1050. **τυφλῷ ποδί.** Porson illustrates Eurip.'s fondness for this phrase from Phoen. 834, 1549, 1616, 1708. *παραφόρῳ π.*, 'frenzied steps.'

1052. **σὺν ταῖς ἀ. Τρ.**, 'with the help of,' as in the common phrase *σὺν θεῷ*. As regards the spelling, *ξύν* is the old Attic form, invariable in inscriptions up to about 416 B.C. (Rutherford, N. P. p. 24, n. 2): after that date, it rapidly gave way to *σύν*, but the preposition itself became rare, being supplanted by *μετά* with the genitive.

1055. **ῥέοντι θυμῷ**, 'raging with flood of fury': cf. Homer's description of Diomed, Il. v. 87 *θῦνε γὰρ ἂμ πεδίον ποταμῷ πλήθοντι ἐοικὼς | χειμάρρῳ κ.τ.λ.*: Ar. Eq. 526 *εἶτα Κρατίνου μεμνημένος, ὃς πολλῷ ῥεύσας ποτ' ἐπαίνῳ | διὰ τῶν ἀφελῶν πεδίων ἔρρει.*

1056. The rhythm of the following passage is mainly dochmiac, expressing strong excitement.

1057. **πᾷ κέλσω**; lit. 'into what harbour can I put?' For this metaphorical use, cf. Hipp. 140 *θανάτου θέλουσαν | κέλσαι ποτὶ τέρμα δύστανον.* Aesch. Prom. 183.

1058. Polymestor likens himself to a wild beast on the track of its quarry; groping his way with outstretched hands, his gait resembles that of a four-footed animal, but I think we need not go so far as the scholiast, and assume that he enters the stage on hands and feet: for the text, cf. crit. not. Lit. 'planting the tread of a four-footed beast of the mountains, following on their track (*κατ' ἴχνος*), in which direction (*ποίαν ἐπὶ χεῖρα*), this or that, am I to direct my shifting path (*ἐξαλλάξω*)?'

ὀρεστέρου, a poet. equivalent of *ὀρεινός*, as *ἀγρότερος* of *ἄγριος*.

1059. **ποίαν ἐπὶ χεῖρα**, 'in which direction?' cf. Cycl. 680 *ποτέρας τῆς χειρός*; and the common phrases *ἐπὶ δεξιά* and the like.

1061. **ἐξαλλάξω** implies a shifting or changing about: cf. Xen. Cyn. x. 7 *ἵνα εἰς τὰς ἄρκυς ποιῆται τὸν δρόμον μὴ ἐξαλλάττων*.

1062. **ἀνδροφόνους**, cf. supr. 886.

1064. **τάλαιναι**, 'audacious': so *τλήμων*, Soph. El. 439 *εἰ μὴ τλημονεστάτη γυνὴ | πασῶν ἔβλαστε* (Clytaemnestra), *τάσδε δυσμενεῖς χοὰς | οὐκ ἄν ποθ', ὅν γ' ἔκτεινε, τῷδ' ἐπέστεφε*.

1066. **ποῖ καί**, cf. supr. 515 n.: lit. 'in flight to which of the recesses,' i.e. 'whither have they fled, and are cowering in fear of me?'

ποῖ μυχῶν, like *ποῦ γῆς*; *ποῦ φρενῶν*; cf. Soph. El. 1174 *ποῖ λόγων ἔλθω*; Thompson Gr. Synt. p. 85. For the accus. after *πτώσσω*, cf. Il. xx. 426 *οὐδ' ἂν ἔτι δὴν | ἀλλήλους πτώσσοιμεν*. Od. xxii. 304: supr. 812 n.

1068. **τυφλὸν φέγγος**, 'the blinded light': cf. supr. 1035 *τυφλοῦμαι φέγγος*. For instances of *oxymoron*, cf. Thompson Gr. Synt. § 343.

1070. **κρυπτὰν βάσιν**, 'stealthy footsteps.'

1071. **πόδ' ἐπᾴξας**, lit. 'darting forth my foot against them,' i.e. rushing upon them. For the transitive force of *ἐπᾴξας*, cf. Soph. Aj. 40 *καὶ πρὸς τί δυσλόγιστον ὧδ' ᾖξεν χέρα*; and Jebb's n. He quotes in support Or. 1429 *αὔραν ᾄσσων*: Bacch. 145. Others take *ἐπᾴξας* as intrans., and compare *βαίνειν πόδα*, on which construction, cf. supr. 53 n.

1072. **σαρκῶν**, 'flesh.' In the older writers the plural is usual, the singular being employed of some one particular muscle, e.g. Od. xix. 450. For the sentiment, cf. Il. xxii. 346 (Achilles' speech to Hector) *αἲ γάρ πως αὐτόν με μένος καὶ θυμὸς ἀνείη | ὤμ' ἀποταμνόμενον κρέα ἔδμεναι*.

1074. **ἀρνύμενος λώβαν** must mean 'achieving their dishonour': *ἄρνυμαι* is a poet. word = win, gain (honour), and the mutilation (the special form of insult connoted by both *λύμη* and *λώβη*: infr. 1098) of his enemies P. regards as a prize.

1077. **βάκχαις Ἅιδου**, 'hell's frenzied handmaids': cf. H. F. 1119 *εἰ μηκέθ' Ἅιδου βάκχος εἶ, φράσαιμεν ἄν*. *διαμοιρᾶσαι*, supr. 716. The children are dead, but he fears lest, Pentheus-like, they be torn in pieces.

1079. **ἐκβολάν**. *ἐκβάλλειν* is used specially of children, cf. Ion 964 *σοὶ δ' ἐς τί δόξ' εἰσῆλθεν ἐκβαλεῖν τέκνον*; It was in the power of the father to say whether the child was to be reared or exposed: probably the

ἀμφιδρόμια, or carrying of the child round the hearth on the seventh day after birth, was a token of the intention to rear the child as a member of the family. In Thebes only was the exposure of children forbidden. *ἐκβολή* here of course has not its strict meaning, but the casting out on the hillside of the Thracian's children suggests the analogous exposure, which was practised in Greece on new-born babes.

1081. **ναῦς ὅπως**, 'ship-like': cf. supr. 398: 'girding up my flax-woven robe, like a barque (brailing up its sails) with the ship-tackle, speeding to the lair of death, guardian of my children from despite.' The figure is somewhat quaint, and a violent change from the wild beast metaphor, which is kept up throughout, and to which *κοίταν* in the last line is still adapted.

1086. Cf. Aesch. Cho. 313 *δράσαντι παθεῖν, τριγέρων μῦθος τάδε φωνεῖ.*

1088. **ἰώ**, invoking aid: cf. Hipp. 884: Soph. Tr. 221: Phil. 736.

1089. **λογχοφόρον.** *λόγχη* was a cavalry lance, and therefore suited to the *εὔιππον γένος* of the Thracians. *εὔιππον*, cf. supr. 9 n.

1090. **Ἄρει κάτοχον**, 'possessed by,' 'subject to': cf. Soph. Tr. 978 *ὕπνῳ κάτοχον.*

1092. **αὐτῷ**, Aesch., Eurip., but never Soph.

1094. **ἢ οὐδεὶς**, *ἢ* coalesces with *οὐ-*.

1100. **ἀμπτάμενος ὑψιπέτης** should be taken together.

1101. Storms were associated with both these constellations, which are visible during the hottest period of the year, cf. Hes. Op. 607 *εὖτ' ἂν δ' Ὠρίων καὶ Σείριος ἐς μέσον ἔλθῃ | οὐρανόν.* The baleful influence of Sirius, the dog-star, was proverbial. Cf. Hom. Il. xxii. 25, where Achilles, bright and deadly, rushing over the plain, is likened to a star *ὅς ῥά τ' ὀπώρης εἶσιν, ἀρίζηλοι δέ οἱ αὐγαὶ | φαίνονται πολλοῖσι μετ' ἀστράσι νυκτὸς ἀμολγῷ, | ὅν τε κύν' Ὠρίωνος ἐπίκλησιν καλέουσιν· | λαμπρότατος μὲν ὅ γ' ἐστί, κακὸν δέ τε σῆμα τέτυκται, | καί τε φέρει πολλὸν πυρετὸν δειλοῖσι βροτοῖσιν.* Sirius was the dog of the hunter Orion.

1107. **ξυγγνώσθ'** = *ξυγγνωστά ἐστί*, cf. Med. 491 *ξυγγνώστ' ἂν ἦν σοι*, ib. 703: for the plur. cf. Hadley Gr. Gr. § 635. The chorus hint that suicide offers a ready and pardonable escape.

κρείσσον' ἢ φέρειν κακά, cf. Soph. O. T. 1293 *τὸ γὰρ νόσημα μεῖζον ἢ φέρειν.* The usual construction would be *κρείσσον' ἢ ὡς* or *ἢ ὥστε*: cf. Xen. An. iii. 5. 17 *φοβοῦμαι μή τι μεῖζον ἢ ὥστε φέρειν δύνασθαι ξυμβῇ. κρείσσον' ἢ κατὰ* with the accus. of a noun is a variation of this construction.

1109. Agamemnon appears on the scene, and, to judge from his elaborate opening, has 'conned his part.'

οὐ γὰρ ἥσυχος λέλακ', cf. supr. 1068 n. *λέλακ'*, cf. supr. 678 n.

1110. **πέτρας ὀρείας παῖς...Ἠχώ**, 'Echo, child of the mountain rock': cf. the Irish *mac-alla*, son of the rock. I am not aware that Echo is personified by any poet before Euripides, who introduced her into his Andromeda (cf. fr. 118), and was laughed at for his pains by Aristophanes the following year (410 B.C.) in the Thesmophoriazusae: cf. 1008 sqq. where Mnesilochus, who has been bound by the women, is visited by Euripides in the character of Echo.

1112. **ᾖσμεν**, poet. form for *ᾔδειμεν* or *ᾔδεμεν*. Rutherford (N. P. p. 238) rejects in all cases the long penultimate, regarding *ᾖσμεν* etc. as the true Attic forms. If we had not known that Troy was fallen, this clamour gave us cause for terror in earnest, i.e. would easily have terrified us: the expression *φόβον παρέσχεν* is equivalent to a potential indicative with *ἄν*: cf. Goodwin Synt. of Gr. M. and T. § 432. This case is parallel to the use of *ἔδει*, *ὤφελλον*, *ἐβουλόμην*, *ἔμελλον* (without *ἄν*) and an infin., instead of a past indic. tense with *ἄν* of the verb in the infinitive: cf. Thuc. iii. 74 *ἡ πόλις ἐκινδύνευσε πᾶσα διαφθαρῆναι, εἰ ἄνεμος ἐπεγένετο.*

1119. **ἄρα**, with *εἶχεν*='as it appears.'

1121. 'Hath wrought me this ruin: ruin, nay, this more than ruin.'

1124. **τί λέξεις;** cf. supr. 511 n. *ἦ γάρ*, cf. supr. 1047 n.

1127. **οὗτος, τί πάσχεις;** 'you there, what ails you?' is a colloquial equivalent: cf. Soph. Aj. 71 *οὗτος, σὲ τὸν τὰς αἰχμαλωτίδας χέρας | δεσμοῖς ἀπευθύνοντα προσμολεῖν καλῶ.* Alc. 773 *οὗτος, τί σεμνὸν καὶ πεφροντικὸς βλέπεις;* Frequently with *σύ*, e.g. infr. 1280: or with proper names, Soph. Aj. 89 *ὦ οὗτος, Αἴας, δεύτερόν σε προσκαλῶ.*

1128. **μαργῶσαν**, 'raging mad': this verb is found in the participle only, and is confined to the tragedians.

1129. **τὸ βάρβαρον**. Ag. means the absence of that self-restraint, which was so precious to the Greek: cf. supr. 327 n. 'Let uncivilized brute force and passion give way to a civilized method of settling disputes by argument and arbitrament': cf. Med. 536 *πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς | γαῖαν κατοικεῖς, καὶ δίκην ἐπίστασαι, | νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος κράτος.*

1132. Euripides delighted, as no doubt an audience of his contemporaries delighted too, in the transference to the stage of the methods and modes of thought of the *δικαστήρια*: argument and counter-argument, skilful appeals to self-interest, prejudice and passion, repre-

sented under the forms of a rhetoric, specious at all times, even if somewhat forced, were echoes of their daily life greatly to the taste of the quick-witted men of Athens: to the less intellectually interested audiences of to-day, melodrama, with elaborate reproductions of the sights of a great city, administers a corresponding delight. Quintil. (Inst. x. 1. 68) says of Euripides, '*namque is et in sermone magis accedit oratorio generi, et sententiis densus, et in iis quae a sapientibus tradita sunt pene ipsis par, et in dicendo ac respondendo cuilibet eorum, qui fuerunt in foro diserti, comparandus.*' Cf. Ar. Ran. 774 (of Euripides' audience in Hades) οἱ δ' ἀκροώμενοι | τῶν ἀντιλογιῶν καὶ λογισμῶν καὶ στροφῶν | ὑπερεμάνησαν, κἀνόμισαν σοφώτατον. It is noticeable that Polymestor's attack (1132—1182) and Hecuba's defence (1189—1237) each take up 50 lines. For similar correspondences cf. Paley's preface to vol. ii. p. xvii.

1135. **ὕποπτος ὢν δὴ Τρωικῆς ἁλώσεως**, 'apprehensive, no doubt, of Troy's fall': ὕποπτος in this active sense is very rare; Thuc. uses τὸ ὕποπτον = 'suspicion,' i. 90: vi. 89. Similarly πιστός, Soph. O. C. 1031 ἀλλ' ἔσθ' ὅτῳ σὺ πιστὸς (relying) ὢν ἔδρας τάδε. (Cf. Jebb's n. ad loc. for further instances.)

1139. **Τροίαν** is more suited to **ξυνοικίσῃ** than to **ἀθροίσῃ**, which means to 'muster.' συνοίκισις was the uniting under a central power of scattered districts or tribes: cf. Thuc. ii. 15. 2 ἐπειδὴ δὲ Θησεὺς ἐβασίλευσε...καταλύσας τῶν ἄλλων πόλεων τά τε βουλευτήρια καὶ τὰς ἀρχὰς ἐς τὴν νῦν πόλιν οὖσαν ξυνῴκισε πάντας (of the συνοίκισις of Attica). Here the meaning is 'lest he should re-unite the scattered remnants of Troy, and muster its folk.' For the subj. after a secondary tense, cf. Goodwin, Synt. of Gr. M. and T. § 365. 'The subj. can also follow secondary tenses to retain the mood in which the object of the fear originally occurred to the mind': cf. Xen. Symp. ii. 11 οἱ θεώμενοι ἐφοβοῦντο μή τι πάθῃ.

1141. **ἄρειαν**, the construction lapses into the ordinary optative after a verb in a secondary tense.

1144. **ἐν ᾧπερ**, the antecedent is the idea conveyed in the sentence γείτοσιν δ' εἴη κακὸν Τρώων. Eurip. was in accord with Athenian feeling in making Polymestor ground his excuse ultimately on self-interest: for, if we may believe Thucydides, the average Athenian would admit no other spring of action as credible: cf. iii. 43. 2 μόνην τε πόλιν διὰ τὰς περινοίας εὖ ποιῆσαι ἐκ τοῦ προφανοῦς μὴ ἐξαπατήσαντα ἀδύνατον· ὁ γὰρ διδοὺς φανερῶς τι ἀγαθὸν ἀνθυποπτεύεται ἀφανῶς πῃ πλέον ἕξειν. These words are supposed to have been spoken about two years before

the production of the Hecuba. This explains P.'s apparent incivility in hinting to Ag. that the Greeks were unwelcome neighbours.

1150. **κάμψας γόνυ**, cf. Soph. O. C. 19 *οὐ κῶλα κάμψον τοῦδ' ἐπ' ἀξέστου πέτρου.*

1153. **κερκίδ'**, lit. = 'shuttle': here 'the production of the shuttle,' a robe: similar is the use of *πόνος* to denote what is 'produced by labour,' e.g. Or. 1570 *ῥήξας παλαιὰ γεῖσα* (coping), *τεκτόνων πόνον.* Aesch. Ag. 54 *ὀρταλίχων πόνον* (nestlings).

The Edones were an important Thracian tribe, who dwelt on the east or left bank of the Strymon: Amphipolis and Eion were in their territory. Here, as frequently in Greek and Latin poetry, the name is used to signify Thracian generally.

1154. **πέπλους**. This word signifies a long, full robe, and is rarely used except of women's garments: it is however found sometimes of the ample dress of *βάρβαροι*, cf. Aesch. Pers. 468. Soph. in the Trach. uses it four times of a man's robe, but Jebb (on 602) regards it as in these cases a 'general word for a stately garment.'

1155. **κάμακα**, properly a 'pole': for vines, Il. xviii. 563: of a spear-shaft, Aesch. Ag. 66: so here.

1156. **διπτ. στολ.**, i.e. both of spear and cloak.

1157. **ἐκπαγλούμεναι**: this verb, like *μαργᾶν* (supr. 1128), is only found in the participle; an Ionic survival, Rutherford N. P. p. 14.

1159. **γένοιντο**. 'A neuter plural subject denoting *persons* may have a verb in the plural.' Hadley Gr. Gr. § 604 a. It is noticeable that there is no caesura in this line.

διαδοχαῖς ἀμείβουσαι χεροῖν, lit. 'passing them on by successions of hands.'

1160. **πῶς δοκεῖς**; parenthetic: a colloquialism, not used either by Soph. or Aesch.: cf. Hipp. 446 *τοῦτον λαβοῦσα, πῶς δοκεῖς; καθύβρισεν.* I. A. 1590 *κἀν τῷδε Κάλχας πῶς δοκεῖς; χαίρων ἔφη.* Ar. Ach. 24. *ἐκ*, 'after.'

1162. **αἱ δὲ**, the corresponding *αἱ μὲν* must be understood before *κεντοῦσι.*

1163. **εἶχον**, 'held down.' He was on a *κλίνη*, or large couch. For the form of conditional sentence, *εἰ ἐξανισταίην—εἶχον*, cf. Hadley Gr. Gr. § 894.

1167. **οὐδὲν ἤνυον**, 'I could do nothing': cf. Andr. 1133 *ἀλλ' οὐδὲν ἤνεν*: Her. ix. 66 *οὐδὲν ἤνυε.* Poets prefer *ἀνύω*, prose writers *ἀνύτω.*

1168. **πῆμα πήματος πλέον**, 'outrage than all outrage worse,'

Way. The editors compare Aesch. Ag. 864 *κακοῦ κάκιον ἄλλο πῆμα*. *πῆμα* in apposition to the sense of *δεῖν' ἐξειργάσαντο*.

1171. **κεντοῦσιν**, cf. supr. 1162.

1172. **ἐκ δὲ πηδήσας** = *ἐκπηδήσας δέ*. Tmesis is rare in Attic Greek, and is a survival from the time when prepositions were adverbs merely, defining or strengthening the force of case-endings, or modifying the meaning of verbs: cf. Thompson's Gr. Synt. § 249.

1173. **θὴρ ὣς** recurs to the metaphor of supr. 1058. The wild beast turns upon the hounds, though in *κύνας* is further implied the reproach, which the word so often conveys in Homer, especially when used of women.

1174. **ὡς κυνηγέτης**. A good instance of Euripides' quickness of mind, which, while it leads him to metaphor, renders him incapable of sustaining a simile. The hunted quarry, turning on his pursuers, of the previous line, becomes the hunter of this: the *θήρ* becomes the *κυνηγέτης*.

κυνηγέτης is the regular form in Prose, but *κυναγός* (like *δαρός*, *ἕκατι*, *ὀπαδός* and others quoted by Porson on Or. 26) is invariable in Poetry. The co-existence of these forms, says Rutherford (N. P. p. 496), shows that the Athenians at first accepted Doric forms relating to the arts of which the Dorians were the acknowledged masters, but subsequently brought these forms into harmony with the laws of their own language: but this dictum does not seem to account for all the instances, though the occurrence of both forms in Eur. proves the mixed character of tragic diction.

1175. **βάλλων ἀράσσων**, cf. supr. 1171 *κεντοῦσιν αἱμάσσουσιν*: 70 *δείμασι φάσμασιν*. The asyndeton expresses agitation.

σπεύδων χάριν τὴν σήν, 'busying myself in thy interests.' *σπεύδων* is intrans.; for *χάριν*, cf. supr. 874 n.

1177 sqq. It is from the consideration of detached invectives against women, like the present, without regard either to the context, or the character in whose mouth they are placed, that the unjust estimate, which brands Eurip. as a hater of the female sex, arises. To refute so baseless an estimate serious argument is not required: the mere statement that it was Eurip. who created Alcestis, Iphigenia, Macaria and Polyxena suffices. A critic who, in this play, would reject the evidence of Polyxena's character, and would prefer to base his view of the poet's meaning on the mad ravings of a barbarian, would not be entitled to a hearing. It is to Euripides' sympathy with women, to his recognition of their capacity both for good and ill, to his desire to open

a wider sphere of influence to that sex, of which even Pericles could say it was the chiefest credit never to be spoken of, that we owe a gallery of female characters, unsurpassed till Shakspere came.

1178. **εἴ τις γυναῖκας τῶν πρὶν εἴρηκεν κακῶς**, as, for instance, Simonides of Amorgus, who classed women, according to their characteristics, as partaking of the natures of the sow, the fox, the bitch, the earth, the sea, the ass, the cat, the mare, the ape, in most uncomplimentary terms: though at last he admits the existence of a bee-like class, whose virtues he celebrates unstintingly in a very beautiful passage (vii. 83—93, Bergk's Anthol. Gr., ed. Hiller).

1179. **λέγων ἔστιν**, the so-called *Schema Chalcidiacum* is another instance of old-Ionic survivals in tragic diction: cf. Her. iii. 99 *ἀπαρνεόμενός ἐστι*: ix. 51 *ἐστὶ ἀπέχουσα*: iii. 64 *ἀπολωλεκὼς εἴη*: Aesch. Ag. 1178 *ἔσται δεδορκώς*: Eur. Cycl. 381 *ἦτε πάσχοντες*.

1180. **συντεμών**, sc. *λόγον*, which is easily supplied from *λόγους*, 1177: *ἅπαντα ταῦτα* is governed by *φράσω*. For *συντέμνειν* = 'cut an account short,' cf. Tro. 441 *ὡς δὲ συντέμω | ζῶν εἶσ' ἐς Ἅιδην*. Ar. Thesm. 178.

1181. He speaks of them as though they were a breed of monsters.

1182. **ὁ ἀεὶ ξυντυχών**, cf. *ὁ αἰεὶ βασιλεύων*, 'the king for the time being.' Thuc. iv. 68. 1 *ἔπειτα δὲ καὶ τῶν Ἀθηναίων ἤδη ὁ ἀεὶ ἐντὸς γιγνόμενος* (each Athenian as he got inside) *χωρεῖ ἐπὶ τὸ τεῖχος*. iii. 38. 5 *δοῦλοι ὄντες τῶν ἀεὶ ἀτόπων* (the paradox of the moment).

1183. 'Be not insolent, nor, by reason of thine own ill-experience, condemn thus sweepingly the whole race of women': cf. fr. 658 *ὅστις δὲ πάσας συντιθεὶς ψέγει λόγῳ | γυναῖκας ἑξῆς, σκαιός ἐστι κοὐ σοφός· | πολλῶν γὰρ οὐσῶν τὴν μὲν εὑρήσεις κακήν, | τὴν δ' ὥσπερ αὕτη λῆμ' ἔχουσαν εὐγενές*.

1187. Hecuba, after a brief prefatory address to Agamemnon, deprecating the use of rhetoric in a bad cause, proceeds in lawyer-like fashion to expose the weak points and improbabilities of Polymestor's account.

οὐκ ἐχρῆν ἰσχύειν = *εἰκότως οὐκ ἂν ἴσχυεν*: so infr. 1189 *ἔδει λέγειν* = *εἰκότως ἂν ἔλεγεν*: cf. Goodwin Synt. of Gr. M. and T. §§ 415, 416.

1188. This platitude, so frequently used by Eurip., is somewhat inconsistent with Hecuba's words (supr. 817 sqq.), where she laments her lack of *πειθώ*: but we must bear in mind that this speech is a forensic display, and conforms to the rules of the courts, where a brief *προοίμιον*, either to conciliate feeling in the speaker's favour, or to

minimise the effect of a powerful speech of an opponent, was usual: cf. a similar opening in Hipp. 983 sqq.

1189. Cf. Hipp. 928 *χρῆν......δισσάς τε φωνὰς πάντας ἀνθρώπους ἔχειν, | τὴν μὲν δικαίαν, τὴν δ' ὅπως ἐτύγχανεν, | ὡς ἡ φρονοῦσα τἄδικ' ἐξηλέγχετο | πρὸς τῆς δικαίας, κοὐκ ἂν ἠπατώμεθα. εἴτε χρήστ' ἔδρασε*, sc. *τις*, which is easily supplied from *ἀνθρώποισιν* above: cf. Andr. 421 *οἰκτρὰ γὰρ τὰ δυστυχῆ | βροτοῖς ἅπασι, κἂν θυραῖος ὢν κυρῇ.*

1190. **σαθροὺς**, 'unsound.' The word is used of the false ring of a cracked vessel, and is therefore very appropriately applied to deceptive rhetoric, which ought not to have the ring of truth.

1191. **καὶ μὴ δύνασθαι τἄδικ' εὖ λέγειν ποτέ.** Cf. Thuc. iii. 42. 2 *βουλόμενός τι αἰσχρὸν πεῖσαι, εὖ μὲν εἰπεῖν οὐκ ἂν ἡγεῖται περὶ τοῦ μὴ καλοῦ δύνασθαι.*

1192. **οἱ τάδ' ἠκριβωκότες**, those who have reduced to a system the methods of giving fair names to foul deeds.

1193. The meaning is, 'they cannot keep up the appearance of honesty all through, but are found out and ruined.'

1195. **τὸ μὲν σὸν**, 'the share of my speech addressed directly to you.' *φροιμίοις*, 'at the outset.' *προοίμιον* was the technical name for the opening of a speech (*προοιμιάσασθαι πρὸς εὔνοιαν* says the handbook (*τέχνη*) of Theodectes: *exordiri ita ut eum qui audiat benevolum nobis faciamus et docilem et attentum*, Cic. de Or. ii. 19. 80). The other parts were the *διήγησις, πίστεις, ἐπίλογος*. Hecuba again turns to Agamemnon in the *ἐπίλογος*, l. 1232.

1197. **πόνον ἀπαλλάσσων διπλοῦν**, 'ridding them of the repetition of their labours,' i.e. a second expedition to Troy, in the event of its restoration by Polydorus: cf. supr. 1139.

1199. Was there any feeling in Athens that the Thracian alliance of 431 had been of but small advantage?

1201. **τίνα σπεύδων χάριν**, cf. supr. 1175 *σπεύδων χάριν τὴν σήν.* It may be an unintentional echo, or it may be scornful repetition: the emphasis added by *καί* (cf. supr. 515 n.) is in favour of the latter view.

1202. **κηδεύσων τινά**, 'with the hope of entering a Greek family by marriage?' *κηδεύειν* is to 'contract a marriage,' of the bridegroom usually (but cf. Med. 888, where in bitter irony Medea regards herself as *κηδεύουσα*, a marriage connection of, her rival, Jason's new wife), with special reference to the relations of his wife. Cf. Hipp. 634 *κηδεύσας καλοῖς γαμβροῖσι*, 'having married into a good family.' The verb here is transitive; lit. 'about to make some one a relation by marriage?'

1204. **σῆς**, emphatic. The subject to *ἔμελλον* is *οἱ Ἕλληνες*.

1205. **τίνα δοκεῖς πείσειν τάδε;** 'whom think you you will persuade of this?' For the double accus., cf. Soph. O. C. 797 *ἀλλ' οἶδα γάρ σε ταῦτα μὴ πείθων, ἴθι.*

1206. **εἰ βούλοιο τἀληθῆ λέγειν**, the apodosis understood is 'you would admit.'

1207. **κέρδη τὰ σά**, 'thy hope of gain': cf. Aesch. Eum. 704 *κερδῶν ἄθικτον τοῦτο βουλευτήριον* (of the court of Areopagus): Soph. Ant. 222 *ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.*

1208. **ἐπεὶ δίδαξον**, 'for (if what I say is not true), tell me this, why etc.?' Cf. Soph. O. T. 390 *ἐπεί, φέρ' εἰπέ, ποῦ σὺ μάντις εἶ σαφής;* O. C. 969 *ἐπεὶ δίδαξον...πῶς ἂν δικαίως κ.τ.λ.*; El. 351.

The next two lines are almost a repetition of supr. 16—18.

1211. **τί δ'** repeats in a slightly different form the *πῶς* of l. 1208, the interrogative effect of which may be supposed to be dulled by the long sentence *ὅτ' ηὐτύχει—δόρυ*. 'Why was it, I say (*δέ*)?'

χάριν θέσθαι, for the phrase, cf. El. 61 *ἐξέβαλέ μ' οἴκων, χάριτα τιθεμένη πόσει*: Ion 1104: Bacch. 721.

1215. **ἐσήμην'**, absolute, as frequently in Trag.: cf. Aesch. Ag. 497, 293 *ἑκὰς δὲ φρυκτοῦ φῶς ἐπ' Εὐρίπου ῥοὰς | Μεσσαπίου φύλαξι σημαίνει μολόν.* The latter passage probably suggested the word to Euripides, who regards Troy's burning city as the first of the chain of beacons, that spread the news of the triumph of the Greeks; 'and with its smoke the city gave the beacon-signal of its fall at the foeman's hand.'

1216. **κατέκτας**, a simple non-thematic aorist: cf. Monro Hom. Gr. § 13: Bacch. 1289 *κατέκτας*: Aesch. Eum. 460 *κατέκτα* (both in senarii): H. F. 424 *ἔκτα* (lyric): Soph. Tr. 38 *ἔκτα*, the only passage of Tragedy where this aorist of the simple verb occurs in senarii.

1218. **χρῆν σε δοῦναι φέροντα**, 'you ought to have taken and given etc.' i.e. during the siege of Troy.

1221. **ἀπεξενωμένοις**, cf. Soph. El. 777 *φυγὰς ἀπεξενοῦτο.*

1223. **τολμᾷς**, 'canst bring thyself.' Cf. Med. 590 *ἥτις οὐδὲ νῦν | τολμᾷς μεθεῖναι καρδίας μέγαν χόλον.* *ἔχων καρτερεῖς*, 'persistent in keeping': cf. I. T. 1395 *οἱ δ' ἐκαρτέρουν | πρὸς κῦμα λακτίζοντες.*

1224. **καὶ μὴν**, introducing a fresh objection. *τρέφων* = *εἰ ἔτρεφες*: *παῖδα* is out of its place: *τρέφων τὸν ἐμὸν παῖδα, ὥς σε χρῆν τρ.* is the order.

1226. 'Tis in adversity the good man's friendship shines the clearest: prosperity of itself always (*ἕκαστ'* = in each instance) has friends.' These two lines explain and amplify *καλὸν κλέος* 1225.

1228. **ὁ δ'**, Polydorus.

1230. **νῦν δ'**, 'as matters stand now.'

οὔτε...τε, cf. Soph. O. C. 1397 *οὔτε ταῖς παρελθούσαις ὁδοῖς | ξυνήδομαί σου, νῦν τ' ἴθ' ὡς τάχος πάλιν*: *τε...οὔτε* is not found.

1233. **κακὸς φανεῖ**, cf. supr. 1217 *φανῇς κακός*: supr. 527 n.

1234. **εὐσεβῆ** and **πιστὸν** correspond in meaning to *ὅσιον* and *δίκαιον* in the next line: for the distinction, cf. supr. 791 n.

1236. 'We shall say that thou hast delight in the wicked, being even such an one thyself.' By the use of *τοιοῦτον* Hecuba avoids calling her master *κακός* directly, and to this she alludes in the words *δεσπ. δ' οὐ λοιδορῶ.* So supr. 1233 she was careful to say *κακὸς φανεῖ.* There is a slightly generalizing force in the use of the plural *δεσπότας*, 'one who is in the position of my lord.'

1238. **φεῦ φεῦ**, expressing admiration: cf. Ar. Av. 1724 *φεῦ φεῦ τῆς ὥρας, τοῦ κάλλους.* Heracl. 535, 552.

1239. **χρηστῶν ἀφορμὰς λόγων**, 'a text for goodly discourse.' *ἀφορμή* is literally a 'starting-point.' For *ἐνδίδωσ'*, cf. Ar. Eq. 847 *λαβὴν* (hold) *γὰρ ἐνδέδωκας.*

1243. **οὔτ' ἐμὴν χάριν οὔτ' οὖν 'Αχαιῶν**, 'neither for my sake, no, nor yet for that of the Greeks.' Cf. supr. 874 n.

1247. **ῥᾴδιον**, 'a light matter': cf. Hipp. 1441 *μακρὰν δὲ λείπεις ῥᾳδίως ὁμιλίαν.*

1249. **μὴ ἀδικεῖν**: for the synizesis, cf. Hipp. 997 *φίλοις τε χρῆσθαι μὴ ἀδικεῖν πειρωμένοις.* Cf. Hadley Gr. Gr. § 42, Jebb on Soph. O. T. 555.

πῶς φύγω; cf. Thompson Gr. Synt. § 132 c.

1252. **γυναικός**, the genit. is due to the comparative idea contained in *ἡσσώμενος.*

1253. **ὑφέξω δίκην τοῖς κακίοσιν**, 'shall be held accountable to my inferiors,' Hecuba, to wit, who is a slave: cf. Or. 1649 *δίκην ὑπόσχες αἵματος μητροκτόνου | Εὐμενίσι τρισσαῖς.*

1254. **εἴπερ**, 'if, as is the case,' i.e. 'since.'

1256. 'What then of me?' lit. 'what do you think I should do?'

παιδὸς, for the genit. cf. Thompson Gr. Synt. § 101.

1258. **γάρ.** 'Yes, for should I not rejoice at taking vengeance on you?'

1260. This line takes up the construction of l. 1258.

1261. **μὲν οὖν** corrects a previous statement as wrong or inadequate. Latin *immo vero.* Here *ναυστολήσῃ* is the word corrected, *κρύψῃ* being substituted for it. *ἐκ καρχησίων*, 'from the mast-head': so called

from its likeness to the cup of the same name. It was used as a look-out: cf. Rich's Dictionary of Antiq. s. v.

1263. Lit. 'thyself shalt ascend on thy feet by the mast.'

1265. Ovid's account is somewhat different (Met. xiii. 565 sqq.), *clade sui Thracum gens irritata tyranni* | *Troada* (i.e. Hecuba) *telorum lapidumque incessere iactu* | *coepit. at haec missum rauco cum murmure saxum* | *morsibus insequitur, rictuque in verba parato* | *latravit, conata loqui. locus extat, et ex re* | *nomen habet.* Cicero says (Tusc. iii. 26) *Hecubam autem putant propter animi acerbitatem quandam et rabiem fingi in canem esse conversam.*

πύρσ' ἔχ. δέργ., 'with glaring bloodshot eyes.'

1267. The worship of Dionysus is closely connected in tradition with Thrace. It was in Thrace that King Lycurgus strove to bar the god's progress from Asia Greece-wards, paying for his impiety by a cruel death: in Thrace too, among the peaks of Rhodope, Dionysus had an oracle, to which reference is made in the next line (cf. Herod. vii. 111). The god was worshipped under the name of Sabazios (Ar. Vesp. 9, where the schol. notes *Σαβάζιον δὲ τὸν Διόνυσον οἱ Θρᾷκες καλοῦσιν*).

For the dat. **Θρῃξί**, cf. Or. 363 *ὁ ναυτίλοισι μάντις.*

1269. **γάρ**, 'no, for had he done so, never wouldst thou etc.'

1270. 'Shall I die, or shall I live to accomplish the days of my life as I am (i.e. a slave)?' This seems to me the best interpretation of the line. Irregularly, but quite intelligibly, *θανοῦσα* is put for *θανοῦμαι*, being attracted by *ζῶσα*, although the finite verb *ἐκπλήσω* (*βίον*) is not exactly suited to it. *ἐνθάδε*, 'in my present position,' i.e. a slave.

1272. 'Wilt thou say a name called after my changed shape, or what?' *ἤ τί* is parenthetic.

1273. **Κυνὸς σῆμα**, a promontory on the eastern coast of the Thracian Chersonese: cf. Thuc. viii. 102. *τέκμαρ*, 'a sign,' i.e. a landmark.

1276. **ἀπέπτυσ'**, cf. supr. 942 n. *αὐτῷ ταῦτα κ.τ.λ.*, equivalent to 'may your prognostications recoil on yourself': cf. Cycl. 270 A. *κακῶς παῖδες ἀπόλοιντ'*...B. *αὐτὸς ἔχε.*

1277. **ἡ τοῦδ' ἄλοχος**, Clytaemnestra. *οἰκουρὸς πικρά*, 'home-guardian to his sorrow': the meaning is that Clytaemnestra's government of Agamemnon's house during his absence was to be fatal to him, by reason of her connection with Aegisthus, and the consequent plot to murder her husband. For the phrase, cf. Hipp. 787 *πικρὸν τόδ' οἰκούρημα δεσπόταις ἐμοῖς.*

1278. **μήπω μανείη.** '*μήπω verecunde in votis pro μήποτε dicebant.*' Pflugk. Cf. Soph. El. 403 *μήπω νοῦ τοσόνδ' εἴην κενή.* Heracl. 359.

Τυνδαρὶς παῖς, Clytaemnestra. It was to the madness of another Tyndarid, Helen, that the war and all its misery was due.

1280. **οὗτος σύ**, cf. supr. 1127 n. Agamemnon's anger is roused at the impertinence, as he regards it, of the frenzied Thracian. *μαίνει* echoes Hecuba's *μανείη* of 1278.

1281. **φόνια λουτρά** refers to the bath in which Agamemnon was slain by Aegisthus and Clytaemnestra: cf. Aesch. Ag. 1129.

Those who had lost the power of seeing external objects were supposed to become endowed with extraordinary capacity for penetrating with the eye of the mind into the mysteries of the gods' will and of the future. Possibly for this reason, possibly too as a king of Thrace, the country whence had come the early seers, Orpheus Linus and the rest, the gift of prophecy is here given to the blind barbarian, whose general character, one is forced to admit, does not qualify him eminently to act as the mouthpiece of the gods. It is noticeable that in the Heracleidae Euripides gives a similar power to a similar character, Eurystheus, just before his death.

1283. 'Will ye not check his tongue?' to the attendants.

1284. **ἐγκλῄετ'**, sc. *τὸ στόμα.*

1285. **νήσων**, genit. depending on *που.* Thompson Gr. Synt. p. 85.

ἐκβαλεῖτε, exposure on a desert island was no uncommon penalty: cf. Od. iii. 270 *δὴ τότε τὸν μὲν ἀοιδὸν ἄγων ἐς νῆσον ἐρήμην | κάλλιπεν οἰωνοῖσιν ἕλωρ καὶ κύρμα γενέσθαι.* The 'marooning' of Philoctetes naturally suggests itself as an instance of the use to which small rocky islands may be put: a use which recommended itself to the Romans at a later date, who found the Aegean a suitable retreat for many whose residence at Rome was regarded as undesirable: '*aude aliquid brevibus Gyaris vel carcere dignum, | si vis esse aliquid*' is Juvenal's cynical remark, i. 73 (where Prof. Mayor's note will satisfy the most curious).

1286. **καὶ** intensifies the force of **λίαν.**

1287. **Ἑκάβη, σὺ δ'**, cf. supr. 372 n.

1290. Cf. the last lines of Seneca's Troades, *repetite celeri maria captivae gradu, | iam vela puppis laxat et classis movet.*

1291. **εὖ δὲ τἀν δόμοις ἔχοντ' ἴδοιμεν.** Notice the irony of these lines.

1294. **δεσποσύνων μόχθων**, cf. supr. 362 sqq. The captives pass from one scene of wretchedness to the experiences of another, yet untried: so one act in life's dreary tragedy closes.

NOTES ON THE TEXT.

THE MSS of Euripides may be divided into two families, representing two separate recensions: the first, to which the oldest extant MSS belong, contained 8 plays: Hecuba, Orestes, Phoenissae, Andromache, Hippolytus, Medea, Alcestis, Troades: also Rhesus, a play of doubtful authorship, once commonly ascribed to Euripides. No MSS which we have, with two exceptions, contain all the eight, the Troades being most frequently omitted. The following table will make this clear:

A.	Marcianus 471	contains	Hec. Or. Phoen. Andr. Hipp.
B.	Vaticanus 909	,,	Hec. Or. Phoen. Andr. Hipp. Med. Alc. Tro. (Rhes.)
C.	Hauniensis	,,	Hec. Or. Phoen. Andr. Hipp. Med. Alc. Tro. (Rhes.)
E.	Parisinus 2712	,,	Hec. Or. Phoen. Andr. Hipp. Med.
F.	Marcianus 468	,,	Hec. Or. Phoen. Med.
a.	Parisinus 2713	,,	Hec. Phoen. Andr. Hipp. Med. Alc.
b.	Florentinus (Vossii)	,,	Hec. Phoen. Andr. Hipp. Med. Alc. Tro. (Rhes.)
c.	Florentinus xxxi. 10	,,	Hec. Or. Phoen. Andr. Hipp. Med. Alc. (Rhes.)
d.	Florentinus xxxi. 15	,,	Andr. Hipp. Med. Alc.

A is our best MS: it is of the xii century, and contains marginal scholia and interlinear glosses, and has been extensively corrected in green ink by a later hand. It is preserved in S. Mark's library at Venice. Besides the five plays of Eurip. it contains the works of the geographer Dionysius Periegetes.

B is of the xii or xiii century: the leaves containing Hec. 212—256, 712—1069 have been lost. It contains scholia and glosses and has been corrected by two hands at least, and is in the Vatican library at Rome.

C, at Copenhagen, is of small value, especially in Hec. Or. Phoen. It seems to be a corrupted copy of B.

E is of the xiii century, and contains Sophocles and Aristophanes, as well as the six plays of Euripides. Where the ink has faded it has been restored by a later hand, often well. It has very few scholia and glosses.

F, a manuscript of the xiii century, contains, besides Euripides, three plays of Aeschylus, six plays of Sophocles and the works of Oppian, and has suffered badly from ignorant annotators. It, like A, is in S. Mark's library at Venice.

The next four MSS Kirchhoff thinks are copies of a codex of the same class as the above, edited and emended by a Byzantine scholar of the xiii century according to the standards and canons of his time.

a, elegantly written but considerably damaged. It contains a life of Euripides, some remarks of Hephaestion on metre, and some lines on the Hecuba by Tzetzes. Prinz says that in the Hec. Or. Phoen. it is very close to A, and therefore of weight. Unfortunately lines 1—522 of the Hecuba are missing in the original, and have been supplied by later worthless hands. It is of the xiii century.

b is now lost, but once belonged to Isaac Voss, who has left a list of its variants. It is of little value.

c is a moth-eaten MS of the xiv century, and contains Sophocles' plays as well.

d, also of the xiv century, is in bad condition, and contains six comedies of Aristophanes as well as the four plays of Euripides.

A compendium for school use was made by a Byzantine scholar, containing Hec. Or. Phoen., and was very extensively used in the xiv and xv century; copies of it are preserved in large numbers: sometimes all three plays are found together, sometimes copies of the separate plays. These editions frequently have copious notes, but are of no independent value.

We now come to the second family of MSS, representing a different recension. MSS of this class contained the eighteen (or, counting the Rhesus, nineteen) extant plays of Euripides. Unfortunately we have only two copies of this edition.

L, Florentinus xxxii. 2, a MS of the xiv century, containing six plays of Sophocles, Hesiod, and all Euripides' extant plays except the Troades.

G and P together contain all the plays. They formed one MS, but by some chance the book was divided, and G was only discovered recently. P contains Andr. Med. Supp. Ion Iph. Aul. Iph. T. Hipp. Alc. Tro. Bacch. Cycl. (Rhes.) Heracl. (1—1003): also Soph. Ant.

OC. Tr. Phil. G contains Heracl. (1003–end) Herc. Hel. El. Hec. Or. Phoen. together with Soph. Aj. El. OT. The MS was probably of the xiv century.

The value of these MSS consists in the fact that, though themselves of not very early date, they are derived from an archetype older than the xiii century. This archetype itself had suffered from the hands of correctors and scholars, but as representing a different and independent recension of the text, it has provided us with a valuable means of checking the other edition, its very errors even sometimes serving to direct us to the true reading. A manuscript in the British Museum (Harleianus 5743) gives us fragments of the Alc., the Troades and Rhesus in this edition: and to the same family belongs the MS, from which the author of the Christus Patiens made his compilations. It seems to have contained Hec. Or. Hipp. Med. Tro. Bacch. (Rhes.).

13. **ἦ.** MSS *ἦν*, but the rule is *ἦ eram*, *ἦν erat*, at any rate for Aesch. Soph. and Eur.'s earlier plays.

76. The corruption in this line is of early date. In most MSS we find *ἦν περὶ παιδὸς. ....δι' ὀνείρων | εἶδον γὰρ φοβερὰν ὄψιν ἔμαθον ἐδάην.* The writer of G endeavoured to make sense by adding *εἶδον* after *ὀνείρων*, and beginning a new sentence with *εἶδον γάρ*. The source of error lies in the *εἶδον γὰρ*, which was wrongly inserted here, having caught the copyist's eye in l. 90 infr. *ὄψιν* was either added as object to *εἶδον*, or was written against *φοβερὰν* to show to what noun the adjective referred: finally *ἔμαθον* was an interlinear gloss, explanatory of the rare word *ἐδάην*.

80. **ἄγκυρ' ἀμῶν**: so Meineke for *ἄγκυρά τ' ἐμῶν*. The rare word *ἀμῶν* was not understood by the copyist, who corrected, as he thought, *ἄγκυρα μῶν* into *ἄγκυρά [τ' ἐ]μῶν*. Other editors correct *ἄγκυρ' ἔτ' ἐμῶν*, but *facili lectioni praestat ardua*.

91. **ἀνοίκτως.** Porson for *ἀνάγκᾳ | οἰκτρῶς*.

164. **δαίμων νῷν.** All the best MSS have *δαιμόνων*, which is not metrical. Musgrave proposed the reading in the text. Porson, thinking that a quotation in Dionysius, de compositione verborum (v. 105), illustrating the solemn effect of spondaic rhythm, refers to this passage, would read *ποίαν ἢ ταύταν ἢ κεῖ'αν | στείχω; ποίαν δῆθ' ὁρμάσω; | ποῦ μοί τις θεῶν | ἢ δαίμων ἐστὶν ἀρωγός;*

224. **ἐπέστη.** I keep the reading of the MSS, though Nauck's *ἐπέσται* is generally accepted. *ἐπιστάτης ἐπέσται* is a jingle of sound merely, while *ἐπιστάτης ἐπέστη* is akin to such phrases as *δραμεῖν δρόμον*

and the like. Eur. is not careful to avoid unmeaning assonance, but it seems gratuitous to import it.

231. **κἄγωγ' ἄρ'**, L. Dindorf for *κἀγὼ γάρ*. For the force of *ἄρα*, cf. n. in commentary.

οὔ με χρῆν. MSS *οὔ μ' ἐχρῆν*. Cf. n. in commentary on 265.

246—250. The order in the text is that of the Byzantine editors: the MSS give 246, 249, 250, 247, 248. Wecklein would reject 247, 248 as a dittography of 245, 246.

274. **καὶ τῆσδε γραίας.** Valckenaer for *καὶ τῆσδε γεραιᾶς* of the MSS: the latter is possible metrically; cf. supr. 63, where *γεραιᾶς* is an anapaest.

279. **ταύτῃ γέγηθα κἀπιλήθομαι κακῶν**, an importation from Or. 66, followed here till rejected by Hartung.

293. **λέγῃς.** Muretus for MSS *λέγῃ*.

312. **ὄλωλε.** E has *ἄπεστι.*

328. **τοὺς φίλους.** Prinz needlessly proposes *τοὺς φθιτούς.* The meaning of the text is, 'regard as friends those who are friends indeed,' i.e. benefactors. Prinz's alteration gives only a weak repetition of the next clause.

332. **πέφυκ' ἀεί.** G, and so Stobaeus quotes: *πεφυκέναι* is the reading of most of the MSS, though *πέφυκ' ἀεὶ* is sometimes given as a variant.

367. **ἐλευθέρων.** Blomfield for MSS *ἐλεύθερον*.

378. Omitted by Nauck.

397. G has *κεκτημένη*, which leads Prinz to adopt a conjecture (made in 1865) *οὐ γὰρ οἶσθα δεσπότας κεκτημένη*; This is very probable.

416. **με χρῆν.** MSS. *μ' ἐχρῆν*. Cf. supr. 231 crit. n.

425. **ἀθλία.** Markland for MSS *ἀθλίας*. A however gives *ἀθλίου*.

432. **κάρᾳ πέπλους.** Kirchhoff for MSS *κάρα πέπλοις*.

441—443 are rejected by most editors, on very insufficient grounds, as it seems to me: see n. in commentary.

467. **θεᾶς ναίουσ'** is Nauck's brilliant emendation for *'Αθαναίας*.

469. The reading is doubtful. A has *ἄρα*, B *ἅρματα* corrected to *ἅρματι*. Paley reads *ζεύξομαι ἅρματι πώλους | ἐν δαιδαλέαισι κ.τ.λ.* and infr. 478 *τυφομένα δορίληπτος | ὑπ' 'Αργείων κ.τ.λ.*, but with little support from good MSS.

481. The ordinary punctuation is *λιποῦσ' 'Ασίαν Εὐρώπας θεράπναν, ἀλλάξασ' ῞Αιδα θαλάμους.* This is translated 'having left Asia the slave of Europe, etc.' This kind of personification does not seem to me to be in Euripides' style, and his use of the word *θεράπνα* (cf. n. in commentary) is against such an interpretation.

490. Nauck would expel this line.

528. **αἵρει** is recovered from *a*, which is a valuable MS from 523 onward. *ἔρρει* is the vulgate.

535. **μου**. The later MSS give *μοι*.

555, 6. The two following lines are rejected by nearly all editors. *οἱ δ', ὡς τάχιστ' ἤκουσαν ὑστάτην ὄπα, | μεθῆκαν, οὗπερ καὶ μέγιστον ἦν κράτος.*

559. A has *λαγόνας*, and one or two other good MSS; the rest have *λαγόνος*: Brunck proposed *μέσας* for the vulgate *μέσον*.

569. **εὐσχήμως**. With much hesitation I leave this barbarous looking adverb in the text. (The adj. seems to appear first in Dio Cassius: it is quoted in Etym. M.) A gives *εὐσήμως*: *a εὐσχήμως*, and so ELG. Pliny (Ep. iv. 11) quotes *εὐσχήμων*, which Prinz accepts.

578. **οὐ πέπλον οὐδὲ κόσμον**. As supr. 574 mention was made of leaves and logs only, the remarkable taste of an ingenious scholar emends the reading of the MSS, which surely needs no defence, to *οὐ πέταλον οὐδὲ κορμόν*.

580. MSS **λέγων**, which Reiske retained, reading *εὐτεκνωτάτην τέ σε*. *λέγων* has been corrected to *λέγον* in A*a*, which is found also in other MSS. The omission of the augment, though not common, occurs sometimes in long *ῥήσεις*, and as Talthybius was immediately before repeating the comments of the crowd, it seems natural to refer *τοιάδε* to their remarks: if this is so, we should read *λέγον*.

595. **ἄνθρωποι**. Hermann for MSS *ἀνθρώποις*.

620. **τ', εὐτεκνώτατε** G. Other MSS *κεὐτεκνώτατε*: cf. n. in commentary.

624. **πλουσίοισι**. I have written this for *πλουσίοις ἐν*. The sense is 'we are puffed up, some of us by our wealth, others by our reputation among our fellow-citizens.' *ὀγκοῦσθαι* is used with the dative, or sometimes with *ἐπί*: never with *ἐν*, which seems to have been introduced into this line through a mistaken idea of its parallelism with the next, the structure of which is quite different.

626. Reiske's conjecture **τὰ δ' οὐδὲν ἀλλ' ἢ** is very tempting.

665. **ὕπερ** AEL, *ἄπο* BG. *ὕπερ* would be more likely to be corrupted than *ἄπο*, as its use here is somewhat unusual: cf. n. in commentary.

742. **προσθείμεθ' ἄν** AE. *προσθείμεθα* other MSS.

758. Probably a line has fallen out after this verse. If this view is correct, Hecuba and Agamemnon speak in couplets from 752, where she turns to address him, to 761, where they commence a dialogue in

single lines. In A*a* 756—758 are missing: in F they have been added by a second hand in the margin, and are also found (in the original hand) after 779. Kirchhoff's theory is that the archetype was written in pages of 20 lines, and that 755 ended a page (as it does in A): then by the copyist's error the next four lines, 756—758 and a fourth line now lost, were omitted, but added at the bottom of the next page, thus accounting for their insertion in F after 779, and that the fourth line, being at the very bottom of the page, got worn away and so entirely lost.

793—797 have been rejected either wholly or in part by most editors. I have retained them and believe them to be defensible. For the interpretation cf. n. in commentary.

820. **τί** A*a*. *πῶς* other MSS.

821. **γὰρ ὄντες** AL. *τοσοῦτοι* or *τοσοίδε* other MSS.

831, 832. Two verses, the many variants in which make it probable that they are not genuine, follow here. Prinz gives them as follows: *ἐκ τοῦ σκότου γὰρ τῶν τε νυκτέρων βροτοῖς* | *φίλτρων μεγίστη γίγνεται βροτοῖς χάρις.*

847. **τῆς ἀνάγκης**. The MSS have *τὰς ἀνάγκας*, which I have with some hesitation altered. The accus. was probably due to the feeling that an object to *διώρισαν* was required. None of the explanations of the ordinary text seem satisfactory.

850. **ἔγωγε** LG: other MSS give *ἐγὼ σέ*.

859. **δ' ἐμοί**. Elmsley for MSS *δέ σοι*.

947. **ἀπώλεσεν**. There seems no need for *ἀπούρισεν* or *ἀπήλασεν*: see instances of *ἐξαπόλλυμι* in n. in commentary.

950. **οἰζύς**. Porson corrected the MSS *ὀϊζύς*.

953. Nauck would expel this line.

967. **ἀφικόμην**. Prinz's conjecture *ἐφεσπόμην* is unnecessary. Instances of careless writing, such as the repetition of *ἀφικόμην* here after its use above 964, are frequent in Euripides: see n. in commentary on supr. 527.

970—975. Suspected lines. Porson condemned 971, though the irregularity of construction is easily paralleled. Dindorf rejects all six lines: Hartung, with whom I incline to agree, the three lines 973—975. They are singularly weak, and have the appearance of an unintelligent adscript.

1000. **ἔστ', ὦ**. Hermann for MSS *ἔστω*.

1013. Some read **πέπλων ἔντος ἢ κρύψασ' ἔχεις;** The alternative offered by *ἤ* seems better.

1026. **ἐκπεσεῖ.** Hermann for MSS *ἐκπέσῃ.* If the latter is retained, we must place a comma only at *δίκην*: but the construction is then very harsh.

φίλων κερδέων is Herwerden's attractive conjecture for *φίλας καρδίας.*

1030. **οὗ.** Hemsterhuis for MSS *οὐ.*

συμπίτνει is the form given by our best MS A; the other MSS and the corrector of A give *συμπιτνεῖ.* *πιτνῶ* is generally banished from the texts.

1042. **ἐπεσπέσωμεν.** Possibly we should read *ἐπεσπαίσωμεν*: cf. supr. 116, and n. in commentary.

1055. **ῥέοντι**: others read *ζέοντι.*

1058. I have changed the punctuation of this passage: for the interpretation cf. n. in commentary. The usual punctuation is *τετράποδος βάσιν θηρὸς ὀρεστέρου* | *τιθέμενος ἐπὶ χεῖρα κατ' ἴχνος*; *ποίαν* | *ἢ ταύταν ἢ τάνδ'* | *ἐξαλλάξω, τὰς* | *ἀνδροφόνους κ.τ.λ.*, to interpret which is difficult.

1074. Perhaps we should read *ἀρνύμενος λώβας λύμας τ' ἀντίποιν' ἐμᾶς*: comparing supr. 213, and infr. 1098. *ἀρνύμενος λώβαν* is very harsh: for the usual interpretation, cf. n. in commentary. *ἀρν. ἀντίποινα* on the contrary is a natural expression.

1087. **δαίμων ἔδωκεν ὅστις ἐστί σοι βαρύς,** which had been inserted here from 723, by a copyist probably who did not see that *ἐστὶ* is to be supplied in l. 1086, was rejected by Hermann.

1100. **αἰθέρ'** is found in the MSS before *ἀμπτάμενος*, though a scholiast marks it as superfluous: it was no doubt a gloss on *οὐράνιον μέλαθρον.*

1101. **ὑψιπέτης,** the reading of L, I have adopted: it should be taken closely with *ἀμπτάμενος.* *ὑψιπετὲς* (which L. and S. render 'fallen from heaven') is the usual reading: the former is of course connected with *πέτεσθαι*, the latter with *πεσεῖν.*

1151. **χειρὸς.** Milton for MSS *χεῖρες.*

1153. **θάκους.** Hermann for MSS *θάκουν.*

1174. Rejected by Prinz.

1185, 1186. Dindorf rejects these lines, and is followed by most editors. I see no reason for excision. The verses are quoted by Stobaeus, so that if spurious they must have been inserted 700 years before the date of our earliest MS. The fact that the chorus, infr. 1238, speak two verses only might be regarded as *contributory* evidence of their importation, but to start from it, as Paley does, is surely rash. None of the conjectures of Hermann, Nauck and others are satisfactory:

accordingly I have printed an emendation of my own. The MSS give *πολλαὶ γὰρ ἡμῶν, αἱ μέν εἰσ' ἐπίφθονοι, | αἱ δ' εἰς ἀριθμὸν τῶν κακῶν πεφύκαμεν*, the sense of which is manifestly worse than weak, to say nothing of the harshness of the syntax. I have written *πολλαὶ γὰρ ἐσμέν· αἱ μέν εἰσ' ἐπίφθονοι, | αἱ δ' εἰς ἀριθμὸν οὐ κακῶν πεφύκαμεν.* The concession naturally comes first (*αἱ μέν εἰσ' ἐπίφθονοι*), while the use of the *third* person dissociates the speaker from the class, who after all are spoken of as *ἐπίφθονοι* only, i.e. exposed to bad feeling: the vindication naturally comes last, and is equally naturally in the first person, while *οὐ κακῶν* seems to me the very expression wanted here, conveying an idea of proper self-esteem with studied moderation: cf. I. A. 498 where Menelaus says *ἀνδρὸς οὐ κακοῦ τρόποι | τοιοίδε* in a very similar spirit: so too fr. 218 *κόσμος δὲ σιγῆς στέφανος ἀνδρὸς οὐ κακοῦ·* Soph. Aj. 550 *ὦ παῖ, γένοιο πατρὸς εὐτυχέστερος, | τὰ δ' ἄλλ' ὅμοιος, καὶ γένοι' ἂν οὐ κακός.* The omission of *αἱ μέν* in A (the only variation in the MSS) may be merely a slip of the copyist, or may have been subsequent to the corruption of *ἐσμέν* into *ἡμῶν* (a natural corruption enough, owing to the following subdivision *αἱ μέν...αἳ δέ*).

1197. **φῄς** is better than *φήσ'*, as the use of *'Αγαμέμνονος* in the next line shows that Hecuba is here addressing Polymestor, not Agamemnon.

1199. Hermann's conjectures *πρῶτα ποῦ ποτ'* with the interrogation at *γένος*, and in 1201 *οὑτἂν* (the MSS give *οὔτ'*, which Dindorf corrected to *οὐδ'* found in the text) seem probable.

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